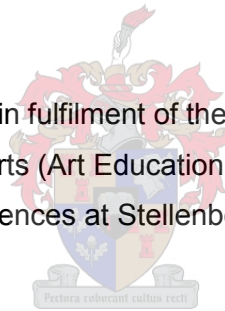


**Compassionate Citizenship through storytelling – an analysis of  
stereotypical views among ladies' residence students in Huis ten  
Bosch on Stellenbosch Campus**

by  
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Dissertation presented in fulfilment of the requirements for the degree  
of Master of Visual Arts (Art Education) in the Faculty of Arts and  
Social Sciences at Stellenbosch University



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## **Declaration**

By submitting this dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

March 2017

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## Abstract

Stellenbosch University, and its campus residences, can be considered a place at which a very diverse group of students now need to share the space. However, transformation towards being a place where everyone feels welcome and included is still in progress (*Task Team on a Welcoming Culture at Stellenbosch University* 2013:3). Although the university has implemented structures such as a new placement policy that increases diversity in campus residences in order to prepare students for the South African and international reality and to create spaces where diverse students can learn from one another, stereotyping practice is a current stumbling block in the case for valuing diversity. South Africa, with its history of Apartheid and colonialism, the University of Stellenbosch and its role as a perpetuator of colonial discourse, and the context of the Huis ten Bosch ladies' residence were the main contextual aspects informing this study.

The purpose of this research was to negotiate the research question: To what extent does engaging with a fellow student's life story, through the art of drawing, influence one's view of one's fellow student? In negotiating this research question, the study was aimed at revealing stereotypes prevalent in the Huis ten Bosch ladies' residence and exploring ways in which art and storytelling can be implemented to break down these stereotypes and to create compassion among students living together in this residence.

The research design took the form of a case study as qualitative research. Inductive content analysis was used, whereby collected data were organised into themes that emerged throughout the research. Residents of Huis ten Bosch read anonymous life stories of individual fellow residents. Afterwards, they drew portraits of how they imagined their storytellers to look. This was followed by showing photographs of the storytellers to participants, which led to reflection on stereotyping practice.

In this study it was found that the most prevalent stereotypes in Huis ten Bosch ladies' residence were socioeconomic and racial. These are consequences of colonial and apartheid discourse as well as stereotypes imparted generationally. It was also found that art and storytelling are very effective means for learning and investigation as it engages one's imagination, one's senses and one's emotions.

Implications of this study are that platforms for storytelling and safe spaces in which stereotypes can be revealed and reflected on should be created in the Huis ten Bosch residence so as to work towards compassionate citizenship in the South African reality.

## Opsomming

Stellenbosch Universiteit en die koshuise wat deel van die kampus vorm, is plekke waar 'n baie diverse groep studente tans die ruimte moet deel. Transformasie gerig op 'n ruimte waarin almal welkom en ingesluit voel, is nog 'n lopende proses (*Task Team on a Welcoming Culture at Stellenbosch University* 2013:3). Alhoewel die universiteit strukture soos 'n nuwe plasingsbeleid geïmplementeer het wat diversiteit in kampus-koshuise verhoog om sodoende studente vir die Suid-Afrikaanse en internasionale realiteit voor te berei en om 'n ruimte te skep waarin diverse studente van mekaar kan leer, is stereotipering 'n huidige struikelblok tot die waardering van diversiteit. Suid-Afrika, vanweë die geskiedenis van apartheid en kolonialisme, die Universiteit van Stellenbosch vanweë 'n rol as 'n instandhouer van koloniale diskoers, en die konteks van die Huis ten Bosch dameskoshuis was die hoof kontekstuele aspekte wat hierdie studie beïnvloed het.

Die doel van hierdie navorsing was om die volgende navorsingsvraag te ondersoek: In watter mate word 'n student se siening van 'n mede-student beïnvloed deur by so 'n student se lewensverhaal deur die kunsmedium van teken betrokke te raak? Die studie was daarop gemik om die algemeenste stereotipes in Huis ten Bosch te ontbloot en om die maniere waarop kuns en storievertelling geïmplementeer kan word om hierdie stereotipes af te breek en om deernis tussen studente wat saam in hierdie koshuis leef, te ontwikkel.

Die navorsing is as 'n gevallestudie onderneem en was kwalitatief van aard. Induktiewe inhoud-analise is gebruik, om versamelde data onder temas te organiseer wat in die navorsing na vore gekom het. Inwoners van Huis ten Bosch het die individuele lewensverhale van anonieme mede-inwoners gelees, waarna hulle portrette geteken het van hoe hulle gedink het hul storievertellers lyk. Dit is gevolg deur foto's van die individuele storievertellers te vertoon, wat tot refleksie op stereotiperende neigings gelei het.

In dié studie is gevind dat die algemeenste stereotipering in die Huis ten Bosch dameskoshuis, op sosio-ekonomiese omstandighede en ras gebaseer was. Dit is 'n gevolg van koloniale en apartheid diskoers sowel as stereotipes wat oor geslagte heen oorgedra is. Dit is ook gevind dat kuns en storievertelling effektiewe maniere vir leer en ondersoek is, omdat dit die verbeelding, sintuie en emosies betrek.

Implikasies vir hierdie studie is dat platvorms vir storievertelling en veilige ruimtes waar stereotipes ontbloot en oor gereflekteer kan word in Huis ten Bosch geskep behoort te word om deernisvolle burgerskap in Suid-Afrika tot stand te bring.

## **Dedication**

*Esto Ipsa*

This dissertation is dedicated to Huis ten Bosch ladies' residence and all past, current and future residents – never stop to value compassion and the freedom of being yourself.

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## Table of Contents

Declaration .....	i
Abstract .....	i
Opsomming .....	iii
Dedication .....	iv
Acknowledgements .....	v
List of Figures .....	xi
Chapter 1: Orientation to the Study .....	2
1.1 Introduction and Background .....	2
1.2 Problem Statement and Research Question .....	4
1.3 Aims and Objectives .....	5
1.4 Overview of the Research Methodology .....	5
1.5 Boundaries and Limitations of the Study .....	6
1.6 Structure of the Dissertation .....	6
Chapter 2: Contextualising the Study .....	8
2.1 Introduction .....	8
2.2 The South African Context .....	8
2.3 Colonialism and the Context of South Africa and Stellenbosch University .....	8
2.4 The Context of Stellenbosch University and Residence Policies .....	9
2.5 The Context of Huis ten Bosch Ladies' Residence .....	10
2.6 Synthesis .....	11
Chapter 3: Theoretical Perspectives .....	12
3.1 Introduction .....	12
3.2 Critical Compassionate Citizenship Theory .....	12
3.3 Stereotyping Theory .....	13
3.4 Art and Storytelling as mediums for learning and investigation .....	16
3.5 Critical Race Theory .....	18
3.6 Synthesis .....	19

Chapter 4: Methodology .....	21
4.1 Introduction.....	21
4.2 Design of the Study .....	21
4.2.1 Research Paradigm and Approach .....	21
4.2.2 Research Design .....	21
4.3 Sample Selection and Data Collection.....	22
4.3.1 Steps for the Selection and Recruitment of Participants.....	22
4.3.2 Data Collection.....	22
4.4 Data Analysis .....	24
4.5 Validity and Trustworthiness.....	25
4.6 Ethical Considerations .....	25
4.7 Synthesis.....	27
Chapter 5: Findings and discussion of the empirical Investigation.....	29
5.1 Introduction.....	29
5.2 Presentation and Discussion .....	30
5.2.1 Stereotyping.....	30
5.2.1.1 Socioeconomic Stereotypes .....	30
5.2.1.2 Cultural and Racial Stereotypes .....	33
5.2.1.3 Personal Stereotypes .....	37
5.2.1.4 Reflection on Stereotyping Practices .....	39
5.3 Discussion of Stereotyping (5.2.1).....	46
5.2.2 The effectiveness of art and storytelling as mediums for learning and investigation .....	55
5.4 Discussion of the effectiveness of art and storytelling as mediums for learning and investigation (5.2.2) .....	59
5.5 Suggestions from students .....	60
5.6 Synthesis.....	62
Chapter 6: Conclusion and Implications .....	65
6.1 Introduction.....	65



6.2 Conclusions Drawn from the Findings and Implications .....	65
6.2.1 Factual and interpretive conclusions and implications .....	65
6.2.2 Conceptual conclusions and implications .....	67
6.3 Further Research and Critique of the Research .....	68
6.4 Concluding Remarks .....	68
Bibliography .....	69
Appendices .....	75
Appendix 1: Portraits .....	75
Appendix 2: Questionnaire Drawings .....	79
Appendix 3: Participant Coding .....	93
Appendix 4: Questionnaire .....	96
Appendix 5: Consent Form .....	99
Appendix 6: Proof of Editing .....	103

## List of Figures

1. Figure 5.1: Student 2E8G, *Drawing of Student 1NJ4G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016).....31
2. Figures 5.2 & 5.3: Student 2E8G, *Art Student & Engineering Student*(2016). Pencil on paper, 5.5 x 5.5cm.  
(Chantel Turner Personal Scan Archives 2016).....32
3. Figure 5.4: Student 2L10G, *Drawing of Student 1KO7G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016).....36
4. Figure 5.5: Student 2A4G, *Drawing of Student 1KO7G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016).....36
5. Figure 5.6: Student 2DI18G, *Drawing of Student 1ED2G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016).....37
6. Figure 5.7: Student 2CE17G, *Drawing of Student 1TB1G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016).....40
7. Figure 5.8: Comparison of the portrait drawn of 1ED2G by student 2DI18G (left) and photograph of student 1ED2G (right). Photograph used with permission from student 1MK8G.  
(Source of photograph: Facebook)  
(Chantel Turner Personal Photograph Archives 2016).....41
8. Figure 5.9: Comparison of Drawings of Student 1KO7G by Student's 2L10G (left) 2A4G (right).  
(Chantel Turner Personal Photograph Archives 2016).....47

# Chapter 1: Orientation to the Study

## 1.1 Introduction and Background

We live at a time in which there is a need for interdependency among diverse peoples (Norcross 1990), whether in the occupational, educational or social spheres of our lives. Looking at South African history, we have a foundation of skewed relationships between our citizens, because of the unjust segregation system called apartheid. Stereotypes can be said to pose a problem for relations in South Africa and the rise of social media has allowed people to more and more become used to connecting set images to their views of people. The current student protests<sup>1</sup> are creating great tension in our country and are increasing the gap between rich/poor/black/white and so forth. In this regard, stereotyping is a worthwhile field to investigate so as to understand the different contexts and circumstances in which people exist and how this affects the way in which they relate to and view other people. I am interested in the particular context of stereotyping at Stellenbosch University.

Stereotyping can be described as the act of presuming information concerning an individual as true because of the group they are part of (McCool, Du Toit, Petty & McCauley 2006:600). This stereotypical judgement is made towards people we do not know personally or individually as opposed to those we do know (Norcross 1990).

My personal university experiences have shown me the positive results of an open mind towards people from stereotyped groups I would usually not associate with, but my school experience was quite different. It was easy to refer to groups such as the “smokers”, the “popular” crowd and the “nerds” and decide one’s association or dissociation with them accordingly. My eyes first really opened up to the reality of stereotyping when I took part in a team building activity at university called “stereotype party”. Stickers with stereotypes were randomly stuck on participants’ foreheads before being asked to mingle within the group and be very honest in our conversations – we were given freedom to speak up on our thoughts about that stereotype. Examples were “bisexual”, “racist”, “ugly”, “lecturer” and “low self-esteem”. After the “party” we had a facilitated group discussion and everyone had to share their experiences. It was very insightful to be placed in

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<sup>1</sup> These student protests, which happened during the time that this dissertation was written, can be seen as a follow up of the initial #FeesMustFall protests which started in October 2015. These protests took place over South African campuses nationwide initially protesting high tertiary tuition fees and a lack of transformation at universities. The protests later also covered issues with regard to colonisation/decolonisation, race, language and gender and how students identifying with these issues are discriminated against in the university context. Some campuses experienced much violence and disruption, where others, such as Stellenbosch University, only had a few cases of violence and serious disruption of university activities (*Why are South African students protesting?* 2016).

someone else's shoes and to realise how the simple act of stereotyping individuals can cause great distress and emotional harm and also prevent people from working together. The same group then participated in another activity called "life story", for which participants were split into pairs who had to share their stories, both the negative and positive sides thereof. The combination of these two activities really spoke to me in the sense that I became interested in the relation between stereotyping those one does not know personally and actually being open to hearing someone else's story and allowing your preconceived ideas to be broken down. I was also influenced by Casey Neistat on YouTube. I started watching his vlogs<sup>2</sup> and realised I had certain negative preconceived ideas about this man. This was until I discovered the film "draw my life"<sup>3</sup> on his YouTube channel in which his life story is illustrated and told as a story. After receiving this new knowledge, my view of him changed completely. I had a greater understanding of where he came from and I had more insight into why he might approach things in a certain manner because of his past.

Stellenbosch University, and the campus residences, comprise a place where a very diverse group of students need to share the space and transformation towards a space where everyone feels welcome and included is still in process (*Task Team on a Welcoming Culture at Stellenbosch University* 2013:3).

This can also be seen in the recent rise of student movements such as Open Stellenbosch<sup>4</sup> and #FeesMustFall<sup>5</sup> and the release of the video "Luister"<sup>6</sup>.

Specifically, in the university's ladies' residences, issues of stereotyping can easily exist. Students are placed in ladies' residences, on academic merit and their diversity profile<sup>7</sup> (*First-year residence application and placement procedure for 2017*, 2016).

The university handles the placements, followed by a process in which it is up to residence leadership (usually house committee members) to pair ladies to share a room. Although structures

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<sup>2</sup> Vlog: Video blog

<sup>3</sup> Available online: <https://www.youtube.com/watch?v=V6Y-ahQFQDA>

<sup>4</sup> Open Stellenbosch is considered a social justice movement started in 2015, to work towards positive change on Stellenbosch campus, specifically geared towards transformation (Shabangu 2015).

<sup>5</sup> #FeesMustFall is the hashtag or name of an ongoing protest action on South African university campuses, which focuses on the cause for free or low cost tertiary education (Davids & Waghid 2016).

<sup>6</sup> *Luister* (meaning "listen", in Afrikaans) is a video documentary created by the Open Stellenbosch movement, in which victims of racial or language based prejudice and discrimination share their experience at Stellenbosch University (*Luister; the story of black students' experiences in a predominantly white University [video]* 2015).

<sup>7</sup> The University of Stellenbosch uses five diversity factors within the residence placement process, which are: citizenship, language preference, economic class (students needing support bursaries), generation (whether students are the first in their family to study at university or not) and ethnicity (Indian, black, coloured or white) (*First-year residence application and placement procedure for 2017*, 2016).

are in place to prevent roommate issues, they are still quite common, as very diverse ladies may be paired and struggle to adjust to living with someone very different. Ladies' residences also have various activities in which diverse women need to work together (like in sports teams, leadership committees and events planning committees). With the student protests at the end of 2015, there was tangible tension and division among residents of Huis ten Bosch. There was no safe space for students to voice their opinions or share their true feelings. This year, residence leadership approached the protests in a different way and an attempt was made at creating a safe space for sharing at the beginning of one of our house meetings. Although this lifted some tension, many residents were still fearful about revealing their feelings. Thus stereotypes needed to be broken down to create compassion, to enable residents to work together and to work towards the university's ideal of "excellence enhanced through diversity" (*First-year residence application and placement procedure for 2017*, 2016). Stereotypes also have to be broken down to decrease the divide that it creates between rich and poor and black and white in residence contexts. This also has to be done to contribute towards generations of compassionate citizens who will move South Africa forward, especially from a relational basis.

In this study stereotyping and storytelling were linked in the context of the Stellenbosch University Huis ten Bosch ladies' residence to investigate to what extent it might influence students' views, so as to contribute to transformation and compassionate citizenship in Stellenbosch ladies' residences and hopefully, South Africa.

## 1.2 Problem Statement and Research Question

The problem that this study aimed to address was that of the stereotyping amongst students in ladies' residences at Stellenbosch University that prevents them from living and working together effectively as compassionate citizens. Such stereotyping can be the result of a number of factors. Firstly, it can be the result of South Africa's segregated past, which can also be considered a continuation of colonial thinking (*A History of Apartheid in South Africa* 2011). Secondly, stereotyping can also result from a natural tendency in humans to develop generalisations/stereotypes to order our personal worlds (Cortes 2001:6). Furthermore, it can be caused by preconceived ideas about certain groups being carried from generation to generation in families (Jansen 2009:171). More causes of stereotyping are discussed in the chapter on Theoretical Perspectives.

Another problem with stereotyping in ladies' residences can be that it works against the university's ideal of "excellence through diversity", as stereotyping could prevent diverse students from mingling, unless they are "forced" to do so in committees/teams or workshops. Even when they are forced to work together in the residence, the effects of stereotyping might hinder them from doing so effectively and compassionately. The research question was follows:

To what extent does engaging with a fellow student's life story through the art of drawing influence one's view of one's fellow student?

Other questions I have aimed to answer through this study were:

- What does the outcome reveal about the state of relationships between women who live together in ladies' residences and the context in which the students find themselves?
- How effective was using art and storytelling as mediums to investigate and educate?

### **1.3 Aims and Objectives**

The aim of this research was to use art and storytelling as mediums to expose stereotypes and improve relationships between students living together in ladies' residences. It was aimed at creating compassion amongst students living together in the same residence and it also aimed to create a basis among participants for compassionate citizenship in South Africa. Furthermore, it aimed to create awareness and reflection among students around their stereotypical thinking and actions.

The objectives for this study were as follows:

- To document participants' privately stated views of their assigned fellow student before and after the proposed art project
- To interview participants throughout the art project
- To establish what stereotypes were most prevalent in this case study
- To analyse portrait drawings and relate them to students' experiences and written reflections

### **1.4 Overview of the Research Methodology**

This empirical research project followed an inductive approach and the paradigm was interpretive. The research design took the form of a case study, making use of participants from the Huis ten Bosch ladies' residence. All Huis ten Bosch residents were invited to participate in the study. There were 28 students who agreed to participate in this research: about half of them took part in the process of drawing and data creation and the other half submitted their stories to be used in the study. As a start, basic data such as opinions on stereotyping were collected from participants. Participants also received some basic training in a few relevant fine art techniques/skills. One group of participants shared their individual stories with me as the researcher. These stories were documented and each one was revealed to one individual in another participant group. All individuals in the second participant group then drew portraits of how they imagined the storyteller to look like. They also recorded stereotypical ideas that they had formed about this person while

reading her story. Finally, each storyteller's photograph was revealed individually to the relevant drawer. The students who drew portraits were then interviewed and asked to share their thoughts and experiences, especially after the photograph of the storyteller was revealed. Concerning data analysis, an inductive content analysis was used, whereby data were analysed and themes were revealed and discussed, rather than discussing data as categorised under predetermined theoretical themes.

## **1.5 Boundaries and Limitations of the Study**

This study only focused on the current experience of women living in the Huis ten Bosch ladies' residence. Thus the results are time and place specific and the implications of the research will not necessarily be applicable to other ladies' residences on campus or for the time context of, perhaps, the next five years. Another limitation of the study, was that the data were gathered at a time when many residents of Huis ten Bosch experienced the academic stress of a period during which many tests had to be written and assignments were due. Due to this, the number of students who were willing to participate was limited. This study could also have led to more interesting results if it had been conducted a few times over a period of years or if it had been attempted at the start of the academic year and again at the end. The study also suffered gender limitation; therefore no assumptions can be made about its implications for male or even mixed gender residences.

Financially, the study was limited to personal savings, which also did not cater for the use of a qualified psychologist, perhaps, or relevant psychological tests for participants to complete so as to gather more scientific data for comparison.

With regard to sampling, the study had another limitation. Due to the period of academic stress, participants were limited to those who were willing and there were not any engineering or accounting students who were able to participate. Because of this I also believe that the diversity pool of participants was not completely representative of the diversity ratio of residents living in Huis ten Bosch.

The reliability of participants' responses to the questionnaire, the stories that they read and the photographs that they saw could provide this study with another limitation, as students might have struggled to be completely honest, or they might have been in a hurry while responding and may not have been adequately thorough in their responses.

## **1.6 Structure of the Dissertation**

Chapter 1:INTRODUCTION TO THE RESEARCH: The research is introduced and background of the research topic is given in a personal sense. A motivation for the research is given and the structure of the dissertation is explained.

Chapter 2: CONTEXTUALISING THE STUDY: Stereotyping is contextualised in the context of South Africa, Colonialism as part of the South African past and Stellenbosch University, Stellenbosch University and its residence policies and in the context of the Huis ten Bosch ladies' residence. Here the focus of the research is on the implications of these contexts.

Chapter 3: THEORETICAL PERSPECTIVES: The theoretical perspectives from which this study is approached are discussed in this chapter. These perspectives include critical compassionate citizenship theory; stereotyping theory; theory of art and storytelling as mediums for learning; and critical race theory.

Chapter 4: RESEARCH METHODOLOGY: The design of the study is discussed in detail, which includes the research paradigm and approach; sample selection; data capturing; ethical considerations; and data analysis. The aspect of validity and trustworthiness is also discussed.

Chapter 5: DATA PRESENTATION AND DISCUSSION: The data collected through the study are presented in this chapter and discussed according to themes that were derived from the data. The data is presented under separate themes and this is followed by a discussion of the themes and the findings.

Chapter 6: CONCLUSIONS AND IMPLICATIONS: The findings of the research are summarised and conclusions are presented according to the findings. Implications of the research are discussed. Lastly, suggestions for further research and a critique of the research are discussed.



## Chapter 2: Contextualising the Study

### 2.1 Introduction

This chapter contextualises the study nationally in South Africa, locally in Stellenbosch and specifically in the Huis ten Bosch ladies' residence. It also provides contextualisation of the study in the context of Colonialism and apartheid as part of South Africa and of Stellenbosch University.

### 2.2 The South African Context

Stereotyping is certainly something that is pervasive worldwide (Cox 1993:89). South Africa, especially, has great racial segregation – apartheid – as part of its history (*Historical Background* 2016). The time of this research, however, is that of 2016: 22 years into a democratic South Africa (*Freedom Month* 2016, 2016). Since the start of democracy in South Africa in 1994, many new policies for higher education have been formulated (Waghid 2003:63). In these one can see how our government has made serious attempts to break with the past and especially with practices of segregation, discrimination, injustice, inequality and oppression in higher education (Waghid 2003:63). These policy documents also work towards making students more responsible citizens in the future (ibid.). Another point to note is that residential segregation (racial and gender) is still dominating urban landscapes in South Africa (Durrheim & Dixon 2010:274). Stellenbosch University residences have put structures in place to decrease the legacy of the past regarding campus residential segregation.

### 2.3 Colonialism and the Context of South Africa and Stellenbosch University

European colonialism in Africa had a great impact, not only on the landscape, but also on the social, political and economic organisation of people living in Africa (Wane 2006:87). Part of this was a scarring indoctrination of these people in a mental, spiritual and emotional sense (ibid.). An on-going battle erupted in the psyche of colonised peoples because being white was attached to everything good (Ratele & Duncan 2007:127). This obviously especially supported (racial) stereotypes as constructs of the Other that emerged from pseudoscientific rationalisations of racial difference in European society (Pickering 2001:xii). Colonial education was used as the main tool for this indoctrination and it also normalised Western education (Wane 2006:88). Mental contrasts have been created by the colonial/apartheid and post-apartheid/post-colonial that confuse and are regularly silenced (Jansen 2009). Colonial education facilitated social control in controlling people's thinking and their culture and thus their self-image and definition in relation to others (Wane 2006:88). Stereotypes are certainly part of social control.

Franz Fanon and other anti-colonial thinkers suggest that the highest form of colonisation is to embrace someone else's language – which is assuming the dominant culture and denying one's own cultural growth (Wane 2006:95). Fanon writes about the desire of a black man to become white (1970). This originates from colonial views that connects that which is malicious, instinctual, sloppy and wicked, to blackness (Fanon 1970:137). Colonialism thus created a direct contrast between the desirability and beauty of whiteness, in contrast with the “ugliness” and undesirability of blackness. The black man endeavours with much effort to attain a “white existence”, but as the white man considers himself higher than the black man, his whiteness “seals” him and the black man will never attain that same seal (Fanon 1970: 162, 9). Stellenbosch University has a history of largely being considered an Afrikaans University and conflict in this area has recently surfaced again, which led to the updating of the Language policy, now providing for education in such a way that non-Afrikaans-speaking students are not as excluded as in the past (*Language Policy of Stellenbosch University* 2016). The very current context of this study, with regard to Colonialism and education, is that students at Stellenbosch University and campuses nationwide are asking for free and decolonised education by means of protests (*Stellenbosch Students Sit in for Free Education* 2016). In the current time, it is important to comprehend the relationship that exists between the coloniser and colonised and the material, cultural and psychological effects that these relationships have (Ratele & Duncan 2007:110).

## 2.4 The Context of Stellenbosch University and Residence Policies

As mentioned in the previous section, Stellenbosch University - being in South Africa - thus also has the history of apartheid – in other words, racial segregation when it comes to academics and physical living spaces (*Historical Background* 2016). Placement policies for campus residences on the Stellenbosch University campus have changed drastically, though, to stop the legacy of the past of residential segregation. The time context of this specific study is 2016, meaning that Stellenbosch University is three years into the implementation of the new residence placement policy, focusing on diversity (*Stellenbosch University Policy For Placement In Residences* 2013:2). This placement policy is centred first on academic merit: policy documents do not state how high applicants' average should be, but they do state that no undergraduate students with an average below 60% will be placed in residences, unless they are seen as vulnerable in the sense of physical disability or because they are doing an extended degree programme (*Management Guidelines* 2016:6). After a first round of academic placements, a second round commences whereby the university specifically aims to meet the diversity target in residences (*First-year residence application and placement procedure for 2017* 2016). To meet the diversity target, the second round of placements centres around prospective residents' diversity profiles, referring to their ethnicity, home language, economic class/vulnerability, whether they are first-generation students (the first in their family to study at a university) and their nationality (*First-year residence*

*application and placement procedure for 2017 2016*). This diversity target is set by university management on an annual basis and it is unsure what the current target is, but an older version of the policy states the following as diversity target for residences: ideally 40% of residents should be white, 35% brown, 5% Indian and 20% black (De Vos 2013). The language diversity target of residents in this same policy, was 40% English, 45% Afrikaans and 15% other (De Vos 2013). This following quote summarises the university's agenda when it comes to residence placements (*First-year residence application and placement procedure for 2017 2016*):

**Excellence enhanced through diversity** is an important principle in the University's residence placement policy, and both are continuously considered along with all the other provisions. The University believes that diversity makes a vital contribution to creating excellence among its students. After all, **we learn more from those who are different from us** than those who are exactly like us. Diversity at university level also **prepares students for the South African and international reality**. [Own emphasis]

## 2.5 The Context of Huis ten Bosch Ladies' Residence

The specific ladies' residence that was used in the case study in the context of this research was Huis ten Bosch. Although the placement policy mentioned in the previous section was implemented to increase diversity, most of the students living in Huis ten Bosch residence specifically are still predominantly white and Afrikaans speaking. The statistics for 2016<sup>8</sup> is as follows. More than half of the residents, around 67%, are white and the remaining 33% are black, coloured and Indian students. When it comes to language, 56% of residents in 2016 are Afrikaans speaking, 34% are English speaking and the remaining 10% represent students whose mother tongue is one of the following: Chinese, German, Hindi, Northern Sotho, Shona, Tsonga, Tswana, isiXhosa or isiZulu. I currently live in Huis ten Bosch and because of spending a period of almost five years as a resident and because of fulfilling prominent leadership positions<sup>9</sup> in Huis ten Bosch, I have experienced stereotyping and have a good knowledge of relevant structures in the ladies' residence setup. Especially with the change from an *ontgroening* (initiation) culture to a welcoming culture and the change from curriculum vitae<sup>10</sup> and legacy placements<sup>11</sup> in residences to diversity

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<sup>8</sup> These statistics were calculated from my personal records as I am a current leader in Huis ten Bosch and have personal access to residence details.

<sup>9</sup> I currently fulfil the role of Head Mentor in Huis ten Bosch, which means that I manage the mentoring system for first years. The mentoring system exists to help first-year students bridge the gap between high school/a gap year/working experience and university and to help them adjust to residence and university life. I have also been a member of the first years' committee, second years' committee and the house committee in Huis ten Bosch ladies' residence.

<sup>10</sup> Previously, prospective students could send their curriculum vitae (CV) to residence leaders, who would place them in residences on the strength of many and impressive achievements listed in it.

<sup>11</sup> Legacy placements refer to students being placed in residences, because of previous generations of their family who also lived in that residence, for example a mother, aunt or sister.

and computerised residence placements, administrative residence structures have changed, but students are still adjusting. The residence motto is *Esto Ipsa*, meaning “be yourself” - which is interesting to note when it comes to stereotyping. Recently, the residence has moved towards having more critical discussions and the implications of this motto came up during one of these. Some residents feel that they have the liberty to be themselves, but others feel that they cannot, as the actions of the residents who are themselves or residence structures or events, prevents them from doing so. For example: Huis ten Bosch annually hosts and advertises many events related to the Christian faith, whereas the religion of Islam is not as promoted and some women belonging to Islam may feel that they are less able to express themselves in the space of the residence.

## 2.6 Synthesis

It is thus understood that the main contextual aspects informing this study are the following: the South African context, especially with the history of Apartheid; Colonialism and the context of South Africa and Stellenbosch University, according to which Stellenbosch University may be seen as a historic vessel of colonial education and indoctrination; the context of Stellenbosch University and residence placement policies and issues of belonging; and the context of the specific ladies' residence and issues of identity. The next section elaborates on theoretical bases for this study.

## Chapter 3: Theoretical Perspectives

### 3.1 Introduction

This chapter comprises an introduction, discussion and synthesis of the theoretical perspectives that are relevant to this study. The theoretical perspectives, to which the study was linked, were critical compassionate citizenship theory; theory of art and storytelling as mediums for learning; stereotyping theory; and critical race theory. I conclude this chapter by explaining which theoretical concepts I wished to hold on to, which I wanted to challenge and to determine how they might be connected and changed.

### 3.2 Critical Compassionate Citizenship Theory

Johnson and Morris mention that citizenship education now has the goal, in some contexts, to promote democracy, social reconstruction and social justice amongst (future) citizens (2010:78). Citizenship education historically was implemented to develop citizens who would be loyal and patriotic and who would share a common national identity (Johnson & Morris 2010:77). Reforms that have since taken place encouraged citizenship based on a shared set of values within institutions like schools (ibid.). Value-driven citizenship is also geared towards preparing young people for living in diverse societies and it works against the divisiveness of citizenship based on a national identity (Johnson & Morris 2010:77, 78). Especially in South Africa, citizenship education can be used towards the first-mentioned goals of shared values that Johnson and Morris introduce. Stellenbosch University campus residences are all encouraged to have a set of values by which the residences strive to live. Huis ten Bosch ladies' residence recently revised their values and their latest values are unity, open-mindedness, respect and compassion. Yusef Waghid suggests that it can be argued that establishing a sense of compassion in students towards others' suffering can be a precondition for real transformation through education (2004:525). Compassion can be defined here as a feeling of sorrow, sympathy or pity towards others' misfortunes and sufferings which creates a desire to show mercy or to give help (Longman Dictionary of Contemporary English 1982. Sv. 'compassion'). Martha Nussbaum describes compassion as recognising and making an emotional judgement about the suffering of others in realising that their suffering is, firstly, serious, secondly, that their suffering is not their own fault and, lastly, that everyone is vulnerable to the same conditions of suffering (Nussbaum 2001:405). Waghid argues that compassion as a moral virtue should be cultivated in University students especially in South Africa and the African continent, for them to be the voice of citizens who are immersed in poverty and unjust suffering (2003:63). Waghid argues that students have to receive education that cultivates their sense of compassion, especially if universities shape students' political consciousness and if this is connected to shaping morally just students (2003:64).

It has been found that citizenship education is needed for stable democracies, as this stability cannot depend on institutional justice only, but also on the attitude and quality of citizens (Waghid 2004:527). The quality and attitude of citizens can be linked to their personal sense of identity and their thoughts and views on religious, national, ethnic and/or regional identities that might compete with their own, thus, this also concerns their ability to work together with people who are very different from themselves (ibid.). These competing identities/views might cause fear or confusion because of stereotypes, but if these citizens knew their diverse colleagues better, their fears or confusion might just disappear and, if not, be alleviated.

Martha Nussbaum argues that a “narrative imagination”, by which she means placing oneself in the shoes of someone very unlike oneself, can function as an important ability for citizenship education (2002:289). This is a concept I would want to hold on to. This ability is especially needed in a time where the possibility of global citizenship is very common (ibid.). Nussbaum recognises the emphasis on “diversity” education, especially at university level, as an attempt to produce citizens who are able to connect and function in not only belonging locally, but globally (2002:292). Nussbaum further argues that the arts provide a suitable platform for this ability of “narrative imagination” to be cultivated – thus an ability to understand someone different from one self, by imagining their intentions and the meaning of their actions and words in their personal contexts (2002:299). Storytelling is also an important aspect in Critical Race Theory (CRT) (Ladson-Billings 2009:18). CRT is discussed in one of the sections to follow.

### 3.3 Stereotyping Theory

Stereotyping theory is also considered. Stereotypes can be described as references to the typical images that appear in one’s mind when thinking about certain social groups (Dovidio, Hewstone, Glick & Esses 2010:7). Stereotypes often form where an individual has had many experiences with a certain group of people (culturally, geographically, language-based) whose likes/dislikes/manners were the same each time and the individual assumes that all members of that group possess those same characteristics (Keene 2016). Stereotypes can also be formed by family relationships and the way, for example, in which parents portray and treat people who differ from themselves. Jansen refers to this as “knowledge in the blood”, meaning specifically that knowledge of the Other, stereotypes and experiences are carried over from generation to generation (2009:171,53). Knowledge is embedded and habitual and imparted generationally (Jansen 2009:171). However, stereotyping also happens because of an intellectual need to simplify the world and improve the efficiency of perceptual and cognitive processes (Cox 1993:88; Dovidio [et al.] 2010:3). Research has shown that stereotyping happens pervasively, especially in diverse communities, as people use socially categorised mental filters to process personal information (Cox 1993:88). Michael Pickering argues, however, that it is important to differentiate



between categorisation and stereotyping – one can live without stereotyping others, but not without categorising others in order to organise and negotiate our worlds (2001:2). If we do in fact need categories to order our lives, these categories also need not be elevated as our most important thought structures, nor should they be permanent and fixed, but allow for flexibility in their definition (Pickering 2001:3). The problem with stereotyping is that it is a fixed judgement, not allowing for any flexibility and it maintains the structures of order and power of which the stereotype forms the foundation (ibid.).

It is important to acknowledge that stereotypes are not a modern phenomenon, but, although they might occur for new reasons or in new situations, that they are constructs that have roots in pseudoscientific rationalisations of racial differences as well as in Colonialism (Pickering 2001:xii). The racial stereotypes of our day especially simply cannot be removed from the long history of colonialist discourse (Pickering 2001:49). Africa became known to the world mostly through Western stereotypes (Pickering 2001:149). Africa was constructed through European discourse and filtered through European preconceptions, all to create an Africa with African peoples suitable for European needs (ibid.). We are still struggling to shake off these conceptions imposed on our continent and its people.

Stereotyping can also happen for the three following reasons offered by Jussim, Coleman and Lerch (Cox 1993:91). According to complexity-extremity theory, stereotyping happens because contact levels differ vastly between individuals and in-group members, in comparison with the contact between individuals and out-group members (Cox 1993:91). The trend is that fewer dimensions are used to evaluate out-group members (low-complexity evaluation), which leads to extremely negative or extremely positive assumptions being made about out-group members (Cox 1993:91). Secondly, assumed characteristics theory is based on filling information gaps about others, which means that the assumption is made that out-groups have less favourable characteristics than in-groups (Cox 1993:93). According to this theory, though, the provision of information about groups/individuals can change the stereotyping tendency (ibid.). However, some research has shown that only information proving to show that the out-group possess similar values and behavioural trends to the in-group, can decrease the stereotyping trend (Cox 1993:93). It is thus expected that information proving cultural diversity will cause stereotyping to increase or continue (ibid.). Research conducted on intergroup contact and social distance attitudes in South Africa have, however, shown that an increase in intergroup contact decreased stereotyping (Durrheim & Dixon 2010:273). Lastly, expectation violation theory holds that stereotyping takes place when our behavioural expectations of others are not met or exceeded (Cox 1993:93). A positive stereotype might be assigned to an individual from an out-group who exceeds one's expectation, whereas an individual who complies with the behavioural expectation placed on them might escape being stereotyped further (ibid.). Although this last statement describes the positive

effects of stereotyping, it also has negative outcomes, especially concerning interpersonal relationships and organisational injustice, as is discussed later in this section.

Several grounds for stereotyping have been identified as influential in interpersonal relationships: physical ability, gender, nationality, racial ethnicity and possibly, one's weight (Cox 1993:88). Gendered stereotyping is an interesting field, but it will not be discussed in more detail, as this study is gender specific, being a study on residents from an all-female residence. However, in future studies, it might be of value to note participants' attitudes towards fellow females who display stereotypical male appearance or characteristics.

Although stereotyping can be argued to be advantageous for mental efficiency, Cox describes two great downfalls of stereotyping (1993:90). One is that stereotyping can only be fully advantageous if your assumptions regarding the characteristics of a group are based on facts or research results and not on impressions created by the media or society (ibid.). The other downfall of stereotyping occurs in assigning the group characteristic to all members of the group and not allowing for exceptions (ibid.). It is also important to acknowledge the difference between "valuing diversity" versus "stereotyping" – Cox describes valuing diversity as an acknowledgement of difference based on facts from reliable sources about group/cultural characteristics, while also acknowledging the possibility of exceptions within the group. Stereotypes, on the other hand, are not factual assumptions; they do not allow for exceptions within groups; and they are mostly negative assumptions about group characteristics. Stereotypes do not stop at only acknowledging difference within a group, but judgements are made that make these groups seem undesirable or inferior to other groups. Cox states that it is necessary, although a challenge, for diverse organisations to instil this valuing of difference among its members in a neutral or positive way (Cox 1993:91).

Stereotypes have affected organisational entry for individuals who are assumed to be part of an undesirable or inferior group unsuitable for the job or the organisation's needs (Cox 1993:93). Racial ethnicity, disability and being overweight, specifically, can hinder individuals from being allowed into certain organisations (Cox 1993:94). This might have had an effect on Stellenbosch residence placements before 2013, but after the placement policy changes, diversity profiles have been one of the main deciding factors for placements, not because of assumed characteristics or skill sets, but to improve students' relationships with diverse groups of people, so as to create "excellence through diversity" and to prepare students for the South African and international reality (*Policy for Placement* 2016). However, stereotypes might have post-entry influence on the experience of residence members. For example, stereotypes might hinder diverse groups from entering residence leadership committees like the House Committee or Mentors. In this study I wanted to explore whether or not participants have experienced post-entry issues.



It is interesting to note the following when comparing stereotyping and prejudice: emotional reactions and attitudes towards others are the focus when it comes to prejudice, but stereotyping focuses on assigning an assumed group identity to individuals and categorising others (Cox 1993:88). Furthermore, prejudice is unlikely to decrease, and might even increase, when contact time with others increases, but people's use of stereotypes usually decrease as they get to know others better (ibid.). This last point is part of what I hoped to prove through this study by using art and storytelling as mediums.

### **3.4 Art and Storytelling as mediums for learning and investigation**

Elliot Eisner, in his book *Educating artistic vision* (1972), investigated how emotion, perception and cognition are interconnected and how both the body and mind form part of processes of learning. Krishna Reddy describes the role of the artist as that of showing how art making can lead to a breakthrough to learning and to also show that it involves one's emotional life, as art, to a great extent, originates from the "depths of man's spiritual nature" (1998:99). Eisner also argues that art practices can enhance students' cognitive abilities and that their understanding of what cognitive experience entails could be expanded by an understanding of art practices (1972). Eisner reasons that the greatest value of the arts in education can be considered the contribution it makes towards one's understanding of the world (1972:9). He further asserts that visual art deals with human consciousness in a very unique way compared to other fields, through the aesthetic reflecting of visual forms (ibid.). Maxine Greene reasons that the way one understands the world and makes meaning could be enhanced by art (1995:382). Greene asserts that participatory involvement in art enables us to see more, to hear more and to become conscious of things that have become hidden (1995:379). Reddy also writes that art-learning makes it possible to reveal things that are most subtle (1998:99). Images that are projected from one's subconscious are simply objects transferred to the visible world and not newly created objects (Reddy 1998:103). This is part of what was aimed at in this study – to use art making as a medium to reveal already existing stereotypes in the minds of participants. Wesley describes art participation as being a way through which diversity can become known and valued, especially in a world that is changing, complex and interrelated (2007:13). Through experience, understanding can be created through an art education focused on the imagination, meaning-making and the senses (Greene 1995:382). A combination of senses, according to Lloyd-Zannini, is the way by which knowledge is gained (1988:64). The context specificity of aesthetic education is also emphasised by Eisner. He asserts that aesthetic education should respond to its situated context when it is taught (1972).

Wesley argues that art can create special and sacred learning spaces that can create various ways of knowing and learning and can be instrumental in emotional growth (2007:13). Art can be used as a medium for emotional expression through which individuals can work through real and hidden

emotions, in the sense that art can be a “boundary object” (a neutral object creating temporary conditions conducive to deeper emotions coming forth) (Gibbons 2005:8). Michael Grady asserts that the basic function of art is the creation of transformation in cultures, communities, viewers and within the artists themselves (2006:83). Grady explains that, in an educational context, art can support the process of increasing individual self-awareness (2006:89). Shannon writes that art education is valuable as it contributes to identity development (1990:39). Art is seen as an ideal vehicle for self-development and self-discovery (Buchanan 1998:65). Art also has the ability to serve as a medium for social critique (Grumet 2010:18).

Nielsen studied teaching and learning methods involving imagination and asserts that, by using the imagination, those at the learning end of the deal can find what is hidden by themselves, instead of relying on the teacher to show it to them (2006:253, 254). Ilyenkov reasons that one’s imagination can be used for imagining both the existent and the non-existent. He refers to Goethe in saying that it is very difficult for one to truly see what is before one (2007:81) and argues that the imagination is necessary to reveal reality to us as one would otherwise, without imagination, only see what is already known (2007). Storytelling is another imaginative teaching method (Nielsen 2006:256). Egan asserts that storytelling nourishes moral qualities within the individual and it is able to create emotionally meaningful patterns from experiences and events (2005). Schuitema, Ten Dam & Veugelers say that, in stories, individuals can identify with characters that are moral agents and the emotional content coming from real and complex moral dilemmas can be internalised (2008:78). This is a reference to Estes and Vásquez-Levy (2001) who assert that the attitudes and perceptions of individuals can be shifted more effectively through ethical issues and moral values by using literature with social issues as its content (Schuitema [*et al.*] 2008).

Thad Box quotes Terry Tempest Williams saying (2005:74):

*“Story bypasses rhetoric and pierces the heart. We feel it. Stories have the power to create social change and inspire community.”*

Storytelling is considered as valuing and validating for the storyteller (Mitty 2010:58). It can contribute to peace making and transformation (*ibid.*). Storytelling can help bring about a peaceful acceptance of the past (Mitty 2010:60). Organisations and the systems, structures, concepts, strategies and rules that are included in them, form fixed narratives that serve as collective memory and the members of the organisation use it to confirm their own recollections (Jørgensen & Strand 2014:56). However fixed these might be, organisations are continually resisted, renewed and transformed by influences from various forces (*ibid.*). While storytelling communicates traditions and habits, it also creates new things (Jørgensen & Strand 2014:56). It can create the new as openness and a variety of interpretations and possible futures are at hand and by using it

as a method in organisations, a system-based focus turns into a storyteller focus – focusing on developing people in their various personal conditions historically, geographically, relationally and materially (Jørgensen & Strand 2014:57). Storytelling could be considered a method for the oppressed to contest narratives fixed by those in authority, as the voices of the oppressed provide various and clashing voices (Jørgensen & Strand 2014:56).

### 3.5 Critical Race Theory

Critical Race Theory (CRT) emerged as part of American legal studies and was focused on critiquing state law and storytelling, whether fictional or anecdotal. It was used as methodology to critique legal systems (Harris 2012). CRT was introduced to the field of education as a way of advancing theory and research about race in this context (Ladson-Billings 2000). CRT aims at using qualitative research methods, experiential knowledge of marginalised students and teaching practice to examine perpetual racial inequality in educational contexts (Stovall 2010:153). CRT thus rejects viewing race from a biological perspective and puts emphasis on the real life experience of educators and learners when it comes to the race of others and the race of the educators and learners themselves (Stovall 2010).

Solórzano and Yosso also write on the importance and validity of experiential knowledge of people of colour, within CRT, and state that teachers of critical race can use narratives and storytelling, among other methods, to utilise experiential knowledge and use its strength to educate (2001:3). This is a concept I also wanted to hold on to. I hope that some of the stories of residents that were read in this study gave the readers some perspective on real life experiences of their fellow students, also when it came to racial issues. In CRT, storytelling can also be used to analyse presuppositions, supposed wisdom and myths that have created a common race culture which informs the apparent inferiority of racial minority groups (Ladson-Billings 2009:21). Transformation could furthermore be brought about by utilising experiential knowledge (stories) coming from a shared history as outsiders (Ladson-Billings 2009:21).

The overarching goal of CRT in teacher education is to put structures in place (pedagogy, curriculum and research) to eliminate racism and, ultimately, all oppression in education (Solórzano & Yosso 2001:3). CRT in teacher education seeks answers to how the maintenance of sexism, classism and racism is upheld through the functioning of educational institutions by means of educational structures, processes and discourses (Solórzano & Yosso 2001:3). This is another concept that I wanted to hold on to. During the course of this study, I wanted to keep my eyes and ears open so as to find out in which ways the Huis ten Bosch ladies' residence was still upholding racism institutionally. CRT also asks how classism, sexism and racism are rejected by Students of Colour in these educational institutions (Solórzano & Yosso 2001:3). CRT in teacher education furthermore aims to find ways in which educational reforms can assist in ending racism, classism

and sexism in educational institutions (Solórzano & Yosso 2001:3). In this study, I, with the help of participants, wanted to explore ways in which structures in Huis ten Bosch could be changed to eliminate racism. It is argued that educators perceive a hindrance in removing racial inequality in educational contexts due to an inability to recognise how some groups are privileged by institutionalised racism while it disadvantages other groups (Banks 2001:12).

### 3.6 Synthesis

I conclude this chapter by explaining which theoretical concepts I wanted to hold on to, which I wanted to challenge and to determine how they might be connected and changed.

I link critical compassionate citizenship theory and theory about art and storytelling as mediums for learning by using participants' stories, hoping to create compassion in students who read fellow participants' stories. I also aimed to utilise the narrative imagination, argued as an important ability for citizenship education by Nussbaum, by engaging students' imaginations to enable them to place themselves in the shoes of fellow residents. Nielsen's idea of imaginative learning, through which students find what is hidden by themselves, instead of the educator showing it to them, was also used in the sense that I hoped that students' hidden stereotypes would be revealed, without an "educator" or "researcher" physically showing them, but only by their participation in the study. The reading of the stories and an awakening of compassion can hopefully contribute to transformation through education as, Waghid suggests.

In this study's research context I wanted to challenge Cox's expectation that stereotyping will increase or continue when more information is provided about culturally diverse groups. I wanted to uphold Cox's idea that stereotypes decrease as individuals get to know each other. Cox writes that racial ethnicity, disability and being overweight can influence whether one is allowed entry into an organisation (1993:94). I wanted to explore which post-entry issues participants in this study might have experienced in this regard, however. The data are also compared with the theories that Cox presented in explaining the reasons for stereotyping, as in complexity-extremity theory, assumed characteristics theory and expectation violation theory.

Gibbon's idea that art can be utilised as a "boundary object" (thus a neutral object) of emotional expression, to help people work through and express deep emotions, was taken into consideration. Through using art and storytelling, the idea was also to provide participants with a different perspective on identities that they may have viewed as competing, through first having them read a story and then revealing the matching photograph of a fellow resident. Greene's notion that participatory involvement in art can reveal what has become hidden was used in this study to enable participants to become conscious specifically of the "hidden" stereotypes settled in their minds. This was also linked to Reddy's ideas that images in one's subconscious and that which is

most “subtle” is revealed through art. In this study, I also wanted to engage with Wesley’s idea that art participation can reveal diversity and cause it to be valued. Art and storytelling were also used as methods for learning in this study, because it engages the senses – this is based on Lloyd-Zannini’s assertion that knowledge is gained through a combination of the senses.

I wanted to hold on to Schuitema *et al.*’s notion that attitudes and perceptions can be shifted better through ethical and moral issues, by having students read stories that include social issues as part of their content, in the hope that this would shift their perceptions and attitudes. Stories were also used because, as Williams states it: “it pierces the heart. We feel it.”, to thereby engage with students’ emotions.

From the perspective of CRT, I wanted to utilise storytelling hoping that participants in this study who read fellow residents’ stories would gain new perspective on the real life experiences of fellow residents, also in a racial sense. My desire throughout this study was to find out in which ways Huis ten Bosch ladies’ residence was still perpetuating racism institutionally and I wanted to explore ways by which racism in Huis ten Bosch could be eliminated.

## **Chapter 4: Methodology**

### **4.1 Introduction**

The methodology used in this study and reasons for its use are discussed in this chapter. Under the design of the study, the research paradigm and approach and the research design are explained and their specific use motivated. The ways and means of sample selection or recruitment of research participants are discussed in detail as well as the ways and means of data collection. Ethical considerations, data analysis and the validity and trustworthiness of the study are explained.

### **4.2 Design of the Study**

The design of the study, regarding the research paradigm and approach and the research design, is discussed in the following sub-sections.

#### **4.2.1 Research Paradigm and Approach**

I worked within an interpretive research paradigm. The research that was conducted thus was empirical in nature and an inductive approach was followed.

#### **4.2.2 Research Design**

This study can be classified as qualitative research, as it focused on exploring and getting to know the meaning that participants as individuals or as a group ascribed to the social problem (of stereotyping) in a specific context (Creswell 2009:4). In qualitative research, data collection usually takes place where the participant resides and the researcher uses inductive data analysis and interprets meaning from the data that are collected (ibid.). This study took the form of a case study. The case study design was used for several reasons. Firstly, it was chosen due to time limitations connected to this study - the case study method was selected as the most efficient approach. Another reason was that it is most beneficial to use a case study where one wants to do intensive research and analysis related to a time- and space-bound phenomenon and its effect on a small group of individuals and cases (Mouton 2001:11).

My point of departure was the following research question: To what extent does engaging with a fellow student's life story, through the art of drawing, influence one's view of one's fellow student? In other words, to what extent does engaging with someone's life story through drawing change one's preconceived/stereotyped ideas and possibly create compassion? The sub-questions for this study was:

- What does the outcome reveal about the state of relationships between women who live together in ladies' residences and the context in which the students find themselves?
- How effective is using art and storytelling as mediums to investigate and educate?

### 4.3 Sample Selection and Data Collection

Non-probability sampling was implemented in this study, as the selection of participants had to be guided by the particular group of students who were available and willing to participate.

#### 4.3.1 Steps for the Selection and Recruitment of Participants

All Huis ten Bosch residents qualified for participation in the research. It would have been ideal, however, to have a thoroughly diverse<sup>12</sup> group and a group that allowed equal representation of the whole residence. To make selection of participants fair, an email calling for participation was sent to all Huis ten Bosch residents. A poster image was attached to the email to advertise the research. The poster was also posted on Section WhatsApp groups of Huis ten Bosch.

As the digital communication process did not deliver many participants, residents were approached personally during residence lunches or by knocking on the doors of residents' rooms, personally introducing them to the research and asking for participation.

#### 4.3.2 Data Collection

Data collection took the form of the visual outcomes of an art project, interviews, a questionnaire and diary reflections written by participants during the course of the study.

Data were captured digitally, through a voice recording phone application, Word documents on my personal computer and digital photographs of the artworks that were produced. Digital data were stored on devices (a cell phone and laptop) which needed a password that only I had knowledge of and backup data were stored on a memory stick. This memory stick, together with written notes and artworks produced in the study, were stored in a room locked with a code-lock. I was the only one who knew the code. The process work of the art project took place in a room (the big TV room) in Huis ten Bosch. Interviews took place in my room, serving as my office in the Huis ten Bosch ladies' residence, as approved by all participants.

I worked with students from Huis ten Bosch. Fifteen students filled out questionnaires, but only 11 of these students completed the whole process of reading a story, drawing a portrait and

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<sup>12</sup> The University of Stellenbosch uses five diversity factors within the residence placement process, which consists of the factors: citizenship, language preference, economic class (students needing support bursaries), generation (whether students are the first in their family to study at university or not) and ethnicity (Indian, black, coloured or white) (*First-year residence application and placement procedure for 2017/2016*).



answering questions at an interview. Thirteen students submitted their stories, but only 10 stories were used as these were the only stories that were submitted in time for the research sessions. One of the stories thus was copied and two students read this same story. I made recordings of three students telling their stories. These three stories were transcribed by me. The other ten storytellers preferred to type out their own stories and email it to me to be coded and used. Each individual story was shared in printed format with one other individual participant in group 2, except for the one specific story that was copied and shared with two participants instead of only one. Students in group 2 were then asked to draw a portrait of the person whose story they had read. They were also asked to write short notes about what kind of clothes their storyteller would wear on a day-to-day basis. Students were asked to reflect throughout the process, in diaries that were given to them. After each portrait was finished, a photograph of the person they had drawn was shown to them. During the showing of the photographs, participants were interviewed briefly as a group. Three weeks after this session, participants were interviewed individually and were asked, among other questions, why they had made certain visual assumptions about the author of the story they had read and how they felt about the outcome of the project.

Data collection was done over a period of five weeks. The first two weeks' data collection took place in the format of three sessions. These sessions were also repeated, so that participants could decide which sessions fitted into their schedules. Sessions worked as follows:

#### Session 1 (1 hour)

- The study was explained to participants and administration was dealt with: consent forms, declaration of confidentiality forms and diversity profile forms.
- A set of warm-up art exercises were done with participants: blind drawing with a mirror<sup>13</sup>, blind drawing of a partner sitting in front of you and one cartoon drawing after a crash course in cartoon drawing presented by the researcher.
- Participants were handed questionnaires in which they had to write down assumptions made by them on the basis of a photograph of students. The questionnaire also included a table in which participants had to indicate what their stereotypical views and visual assumptions were surrounding specific titles like "House Committee Member", "BA Student", "First Year Student" and so forth.

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<sup>13</sup> Blind drawing as used here, refers to looking closely at an object/person/reflection and making a drawing of one's observation, but without looking at the page on which one is drawing.



### Session 2 (1 hour)

- Each participant was given a written account of an unidentified fellow resident's life story.
- Participants were asked to draw a portrait of the person whose story they read.
- Participants were asked to reflect by means of a diary entry on their stereotypical ideas concerning these students.

### Session 3 (1 hour)

- The photograph matching the life story was shown to individual participants and they were interviewed as a group about how their ideas had changed, having seen the photograph of their fellow student.

Three weeks after these sessions, individual interviews were conducted with participants.

Some questions that were asked in these semi-structured interviews were:

- What are the main issues you have experienced in this residence, concerning your own stereotypical ideas of others or others' stereotypical ideas of you?
- How has seeing a truthful visual account of this student changed your initial views about this student?
- How has reading a truthful account of this student's story changed your initial views about this student?
- To what extent has this project created compassion towards unknown fellow students in you personally?
- How do you think stereotypes can be broken down in ladies' residence context?
- Why do you think it is necessary/unnecessary to break down stereotypes and create compassion in the residence context?
- What influence can breaking down stereotypes and creating compassion in residence context have on life outside of/after res?

## 4.4 Data Analysis

Inductive content analysis was used to analyse the data collected from dialogue in semi-structured interviews, written reflections and artworks. Inductive content analysis was chosen because there is not much previous knowledge or information about the specifics around stereotyping and compassion in the case of Huis ten Bosch and because the inductive approach is recommended in such a case (Elo & Kyngäs 2008:109). The inductive content analysis is also an effective way to analyse open-ended data, as the method entails organising data into themes and codes and interpreting it accordingly.

## 4.5 Validity and Trustworthiness

Four criteria are described by Guba as guidelines for the validity and trustworthiness of research, namely: credibility, transferability, dependability and conformability (*SoTL Qualitative Research Validity Criteria* 2016). What follows is an explanation based on these criteria, of how validity and trustworthiness were achieved in this study.

Credibility was achieved through prolonged participation by conducting interviews three weeks after the two weeks of group participation sessions. All participants were briefed and asked to sign consent forms before the study commenced. During interviews, students' permission was also obtained before our dialogue was recorded. Triangulation was also used, as many different perspectives and views were collected by collecting data from many different students participating in the study.

Transferability was achieved by collecting a variety of detailed, context specific information throughout the study. Participants had to fill out questionnaires, make diary entries, draw a portrait and were interviewed. Having been a resident of Huis ten Bosch residence myself for the past five years, I had much knowledge of the context of the research.

Dependability was achieved by collecting a variety of data, as explained above. The data collection methods are also clearly described and available in earlier parts of this chapter.

Confirmability was achieved by the fact that I aimed to distance myself, as researcher, from participants' personal readings of stories and their visual interpretations thereof. When copying data recorded through reflections or recordings, I made sure that the information was copied as truthfully to the individual participants' expressions as possible. This was also done by transcribing recordings verbatim. As researcher, my aim was to reflect on my own position and biases and assumptions that might have influenced my initial questions and/or interpretations in this study.

The nature of the research within the residence environment may have created an equal and safe space for residents to share their views with me, as a fellow resident. Participants' contributions may have been influenced, however, by the fact that I held an important leadership position in the residence at the time when the study was conducted, was known as the oldest current resident and was known as an art graduate. As researcher, I tried to remain thoroughly aware of this and frequently encouraged participants verbally to be open and honest and not to be ashamed of their artistic skills (perhaps compared to what they perceived mine to be).

## 4.6 Ethical Considerations

Ethical clearance for the study was received from the DESC (Departmental Ethical Screening Committee) at the Visual Art Department of Stellenbosch University. Institutional permission was

gained from the senior director at Stellenbosch University Institutional Research and Planning and from the current resident head of the Huis ten Bosch ladies' residence.

Some benchmarks for ethical research as developed by Wassenaar and Mamotte have been incorporated in this study. Undergoing an independent ethics review is one benchmark (Horn [*et al.*] 2015:12). This was done by applying and receiving ethical clearance from the DESC, as mentioned above.

Collaborative partnership is considered a benchmark and suggests that, as a researcher, one should be in close contact with relevant stakeholders of a community to represent research truthfully and in context (Horn [*et al.*] 2015:9). I currently am a resident of Huis ten Bosch ladies' residence and have been a resident for the past five years; thus I have a good understanding of the research context and how systems and structures work in the residence. I therefore am considered an "insider" and am not an "outsider" trying to conduct research in a context of which I have no or little knowledge.

Fair selection of participants is considered a further benchmark for ethical research (Horn [*et al.*] 2015:10, 11). The research question was directly relevant to the population chosen as participants in this study, as the research question was 'To what extent does engaging with a fellow student's life story, through the art of drawing, influence one's view of one's fellow student?' and the topic was 'Compassionate Citizenship through storytelling – an analysis of stereotypical views among ladies' residence students in Huis ten Bosch on Stellenbosch Campus'. It would thus be considered relevant and ethical to ask residents of Huis ten Bosch to participate in the study.

Social value is another benchmark for ethical research (Horn [*et al.*] 2015:10). I consider the research to have social value, as it could contribute to Stellenbosch University's drive towards transformation and a welcoming culture, even if this contribution is small. The research might also have social value in the sense that it may contribute to better relationships between residents in Huis ten Bosch ladies' residence and by possibly contributing to a better sense of one of the residence's house values: "compassion". Furthermore, the research may also contribute to understanding ways in which art processes can be used to educate students about relevant issues like stereotyping.

The names of participants are not revealed. Private or sensitive information collected during the research was respected and not revealed unless individual permission had been given.

A coding system was used to refer to research participants in this dissertation so as to respect students' privacy.

The coding system worked as follows:

Part 1 of the code	Part 2 of the code	Part 3 of the code	Examples
Group 1 = 1 Group 2 = 2	Non-revealing letters of the participant's name e.g. Jessica <sup>14</sup> = AJ	Number of the participant on a list + the letter "G" = 1-12/15	Student 1EE12G, Student 2MA9G

Photographs taken of students are not published in this dissertation, unless of great value to a particular argument *and* I have full consent from the relevant student to publish her photograph. Photographs of artworks and scans of reflections or exercises are only included in the dissertation with consent from the relevant student(s).

Participants' privacy is respected in the following ways:

Both on invitation to participate in the research and at the first research session, all participants were verbally informed about the research and about consent processes. They were also asked to read and sign consent forms in order to adhere to the ethical benchmark of informed consent (Horn [et al.] 2015:12, 13). All participants signed a declaration of confidentiality as commitment to keeping their storyteller's information private. Participants were aware that they were free to withdraw from the research without consequences at any time should they wish to do so. This was also done in adherence to the ethical benchmark of on-going respect for participants and study communities (Horn [et al.] 2015:13, 14).

Recordings, photographs and personal information of participants were kept private by:

- Storing photographs and recordings on a cell phone which has a lock code that only I knew.
- Keeping track of and referring to participants in writing through codes (for example 1EA5G) and not first/last names.
- Storing data (Word documents, written documents, notes, forms) in a room which was locked with a code lock that was only known by me.
- Storing data on my laptop, which was locked with a password known to me only.

## 4.7 Synthesis

This chapter comprises a discussion of the methodology and design of this study. The research design was that of a case study undertaken as qualitative research. I used inductive content

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<sup>14</sup> Jessica is not the name of any of the participants in this research. It is simply an example.

analysis, whereby collected data were organised in themes that emerged during the research, instead of being organised under predetermined theoretical themes. The following chapter is a presentation and discussion of the data collected in this study by means of questionnaires, diary reflections, drawn portraits and interviews.

## Chapter 5: Findings and discussion of the empirical Investigation

### 5.1 Introduction

In this chapter I discuss and present the findings of the empirical investigation. Data were collected over a period of five weeks: in the first two weeks, by way of research sessions attended by participants during which they filled out questionnaires, wrote diary entries, read an unidentified fellow resident's life story, drew a portrait of their fellow resident and saw a photograph of this resident. Follow-up interviews were conducted with these participants three weeks after the initial data collection sessions. The presentation and discussion of data is structured according to the themes that emerged from the data. It is also structured and discussed so as to find answers to the research question and to adhere to the aims of this study. The research question was: To what extent does engaging with a fellow student's life story, through the art of drawing, influence one's view of one's fellow student? The sub-questions were:

1. What does the outcome reveal about the state of relationships between women who live together in ladies' residences and the context in which the students find themselves?
2. How effective was using art and storytelling as mediums to investigate and educate?

The aim of the study was to use art and storytelling as mediums to expose stereotypes, to create awareness and engage in reflection on stereotyping practice, to improve relationships and to create compassion among students living together in ladies' residences. The presentation and discussion is ordered as follows: the first theme is (5.2.1) Stereotyping. Various kinds of stereotyping that emerged from the data are presented and discussed under the sub-themes (5.2.1.1) Socioeconomic stereotypes, (5.2.1.2) Cultural and Racial stereotypes, (5.2.1.3) Personal Stereotypes and (5.2.1.4) Reflection on Stereotyping Practice. The second theme is (5.2.2) The effectiveness of art and storytelling as mediums for investigation and educational purposes.

Each theme will be introduced, followed by the findings under that theme, including, where relevant, a discussion of artworks produced relating to that theme in this study, followed by a discussion of the data relating to each particular main theme. The chapter will end with some suggestions from students and concluding remarks.

Quotations from interviews with participants in this chapter are only edited by means of omitting certain parts and small word changes for the reason of improving how it is read and understood.

## 5.2 Presentation and Discussion

### 5.2.1 Stereotyping

Specific stereotypes revealed through this study are presented and discussed in this section.

#### 5.2.1.1 Socioeconomic Stereotypes

Socioeconomic stereotypes as used here refer to stereotypes based on the academic course that students follow and thus the career path they are planning to follow. Stereotypes based on students' living circumstances, their family set-ups and all other relevant economic and social factors are also considered part of this category.

Student 2M11G commented:

*"Welcoming is definitely [one place] where we...meet people, but you know, like the general question is: "What do you study?", and then [you think] oh okay, you're one of them."<sup>15</sup>*

Student 2A5G explained that she thought the following about her storyteller when reading her story:

*The degree stereotypes are very like real. Like I said with the ActSci (Actuarial Science students)...whereas when someone says: "Oh, I'm studying drama", it's like: "Oh, cool man"...instead of being like: "Whoa, how hard it is to get into that program! They only accept a certain amount of people.". I think just because our world very much only caters for the left brain like the scientists, when you're artistic it's really harder to...prove yourself more than people studying for engineering for example...that's definitely ja like wrong.*

Student 2A3G mentioned that:

*If you're studying...in the BA faculty we expect you to like party every night...If you study like Engineering or all the other hard-core courses, not that they're hard-core, but that's how they are described, but I believe each and every course has their own difficulties, so ja if you're studying engineering like they expect you to be in the big TV room<sup>16</sup> like all the time studying.*

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<sup>15</sup> "Verwelkoming is definitief [een plek] waar ons...ontmoet mense, maar jy weet soos die algemene vraag is: "Wat swot jy?" en dan [dink 'n mens] *oh okay*, jy's een van hulle."

<sup>16</sup> The big TV room is a room in Huis ten Bosch ladies' residence that is used for different kinds of meetings, but most consistently as an alternative study space for residents.

Student 2E8G said the following on academic stereotypes:

*A lot of students like they always see the BA students as having less work...I don't feel like that because I know you can't compare them because like I can't do BA, I can't write essays and like study so much work and English and ah! I can't do that so I don't like to stereotype people...I think a lot [of stereotyping happens] with the BA students, the Engineering students and BSc [courses].*

The portrait that Student 2E8G drew also correlated with an academic stereotype. When asked about her thoughts concerning her storyteller (Student 1NJ4G), student 2E8G said:

*"She said that she wanted to pursue music, right, and I think of someone who is really like artsy and has long and like whimsical hair and wears...skirts and that stuff."*

Student 2E8G further commented on visual stereotyping in her interview:

*When you gave us those papers [questionnaires] where we had to draw like the engineer and exchange student and that, then you just start like drawing the most stereotypical drawing and it's bad the way we see people like with the BA students like she has long pretty hair and the engineer is like stressed out...it's not always like that I mean look at student 1NJ4G. Look how she looks and she's like studying that [Engineering]...That was really cool the way I saw, okay, I actually still stereotype and generalise and that's bad.*



Figure 5.1: Student 2E8G, *Drawing of Student 1NJ4G* (2016). Charcoal on paper, 42 x 29cm. (Chantel Turner Personal Photograph Archives 2016)

If one considers the drawings that Student 2E8G made on her questionnaire (below and under appendices), it further confirms the strong theme of socioeconomic stereotyping that comes to the fore.



Her portrait drawing is a close resemblance of her visual stereotype of an art student. However, it is interesting to note the detail of the glasses drawn in both the portrait and Student 2E8G's drawing of an engineering student:



Figures 5.2 & 5.3: Student 2E8G, *Art Student & Engineering Student*(2016). Pencil on paper, 5.5 x 5.5cm. (Chantel Turner Personal Scan Archives 2016)

Stereotypes based on socioeconomic circumstances were also revealed:

The following is an extract from student 1K07G's story:

*My place of birth is Soweto, Johannesburg...I am the fourth child of my mother's and I do not share the same father as my siblings...I have my own father, but he is not in my life. My mom is a single mom...My childhood wasn't the greatest...mostly I had hand me down clothes...The bad [memories] would be like remembering my mom's days when she was an alcoholic. So this was like really bad times. Most of the time I would go hungry, because she would use the money for alcohol and cigarettes and stuff...My family was very dysfunctional and no one was working so the older kids were everywhere, everyone was trying to get a job...To this day we have like 10 plus people living together. It is extended now, but we live in an old apartheid, old RDP<sup>17</sup> home with a good 5, 6 rooms. My mom just provides for everyone, whether it's bread or school uniforms or anything and she doesn't even earn much.*

Both students 2L10G and 2A4G were paired with student 1K07G's story for drawing her portrait.

Student 2L10G said:

*"I was reading the story and thinking if this was my life...I would have been like so sad...so then I focused on making a sad mouth [in the portrait drawing]."*

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<sup>17</sup> Reconstruction and Development Programme

Student 2A4G commented:

*She said that she lives in an RDP house and she lives in a disadvantaged area, so immediately I thought well she must be like either coloured or black because that's a thing, but it could be actually anyone. And then I like also stereotyped that she would have braids, like curly hair.*

Student 2A3G shared her views on the socioeconomic situation in Huis ten Bosch residence:

*Recent[ly], I was like speaking to my friend and she was like: "Most people in res who have cars are like white."...Ja, even us we should work hard now that our kids can have like cars when they're in varsity...but to us it was hard to believe that even our kids can have cars one day in varsity, because we thought it was difficult, like it was only meant for white people to have cars while they're in varsity or in school and she was like: "Oh but no, [Student A]<sup>18</sup> has a car and like she's black!" and I was like: "Oh, ja!" Now you're trying to like compare, you know. We were not being racist or anything we were just discussing the situation...we were like oh okay, when they start a job they won't struggle, they won't need to buy a car, fix their home or whatever, it's like there [already] and settled and in place for them. When they graduate they're just going to start their lives, 'cause like with us...where I come from after I finished graduating I still have to go back home, fix the house, take care of the kids, and like after that I have to build my life...take care of your family first, fixing at home, like renovate the house and everything and if your mom doesn't have a car, you buy them a car first...That's how like things are and from there that's when you're going to start building up your life when your home is like complete. With like white people they don't have to do that, because everything is like in set for them so after they graduate they're just going to start their lives and we were like: "Aah that must be really nice to be white."*

Student 2A3G added the following examples relating to race, one's home town and one's economic status when asked about stereotypes in the residence:

*If you're white, you're rich. If you're white, you have a car. If you're black, it's fine, you don't have a car if you're not rich, but I'm telling like the truth, I'm not biased...If you're from Cape Town, they expect you like to be rich. If you're from Jo'burg, aah okay middleclass.*

#### 5.2.1.2 Cultural and Racial Stereotypes

Cultural stereotypes as used here refer to family tradition, language and lifestyle choices. Racial stereotypes as used here refer to stereotyping on grounds of race.

Student 2A4G mentioned an example of how she has been stereotyped in the residence:

*"Because I'm English, a lot of people stereotyped that I couldn't dance, like sokkie."*

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<sup>18</sup> A student living in Huis ten Bosch. Not a participant in this study.

On Stellenbosch campus and in residences it is well known, in a cultural sense, that most Afrikaans students enjoy the dance called “sokkie”.

Student 2N14G added the following on language stereotypes:

*I think [the] English, Afrikaans [stereotypes]...are pretty big, because many times at lunch I will realise like the conversation is, for example, only in Afrikaans and then there is one English person sitting there and we actually need to start speaking in English [but we do not].<sup>19</sup>*

Student 2A5G said:

*Just because of a lifestyle I'm not familiar with is obviously stereotyping towards maybe someone who's known for like, who kuiers then I have certain stereotypes so oh if you go out [to kuier] you must drink [alcohol], you must do that or you must [be the person I stereotype you to be]...then when you get to know them you find like, joh this person actually has such a beautiful heart beyond actually that which I see of them. I count that time of kuiering as wasteful, and that's debatable whether or not it is, but at the end of the day that's not all that they are. In the same way that people perceive me [they should know that] I'm not just chilled there's more to [me]. Just that seeing of that there's more to someone.*

Student 2M12G said the following about the “kuier” stereotype in her interview:

*One would think first years only party and that's all that they are interested in: men and parties...[However] the first years have surprised me every time...like when Dhanial<sup>20</sup> and them came [to res], when Sam<sup>21</sup> and them came [to res], because every time there is just one more group of people who [are not] party animals...they are wonderful people.<sup>22</sup>*

Student 2E8G made certain assumptions about her storyteller (Student 1NJ4G) because she mentioned that she comes from a farm:

*“She like said that she lived on a farm so you get that idea of the skirts and the farm girl.”*

Student 2A3G added a few more Johannesburg stereotypes in her interview:

*The idea like that I have of Jo'burg people that they like fashion and that they're outgoing people and they are like extroverts, that's like the idea that I had about her...when she started to mention that*

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<sup>19</sup> “Ek dink [die] Engels, Afrikaans [stereotipes]...is nogal groot, want soos baie keer by lunch dan sal ek agterkom soos die conversation is sê nou maar net Afrikaans om 'n tafel dan sit daar een Engelse persoon en ons moet eintlik maar begin om Engels te praat [maar ons doen nie].”

<sup>20</sup> Not her real name.

<sup>21</sup> Not her real name.

<sup>22</sup> “Eerstejaars sal mens dink hulle kuier net en dis al waarin hulle belangstel: mans en kuier...Elke keer dan het die eerstejaars my nog verbaas...soos toe Dhania-hulle ingekom het, toe Sam-hulle ingekom het, want elke keer is daar net nog 'n groepie mense wat...nie kuiergatte [is] nie...dis lekker mense.”

*like she values like happiness more than anything I was like okay these people like they're happy like they're always jolly like all the time so she might fit into the category of of being like that kind of person from Jo'burg...Most people from Jo'burg like they don't really care about people it's just about them and what they want...when your parents separate[and you are from Johannesburg] like then [the] other one will just find their own spouse and life goes on.*

Student 2A5G gave the following answer when questioned about the most prevalent stereotypes in the Huis ten Bosch ladies' residence:

*I was chatting to my roommate and she was like: "Ja, you guys from Durban, you have a very particular way of speaking". We're all like very similar so I think in that sense there is that perception of people from KZN (Kwazulu-Natal) that you're chilled and so and I think like how it would negatively affect me is like on a day when I'm not chilled [and] I'm intense and I'm like really focused, people will take that up as me being sad or that because they're not used to the not chilled [version of me] so you sort of get put into a box of the kind of particular person that you are...instead of the varying parts of who you are.*

As found in a quote by Student 2A4G already used under the theme "Socioeconomic stereotypes" a racial stereotype was revealed with regard to students coming from disadvantaged areas or living in RDP houses. Student 2A4G immediately saw her storyteller (Student 1KO7G) as a student who has to be coloured or black because of her where she comes from.

Student 2L10G had this to say about the same student's (1KO7G) story:

*When I read it, I focused a lot on the location where she comes from and her background story and then I immediately thought okay, the kind of people that will live there, or the cultural environment will be black people and then, it is also a township [her location], so I thought obviously it's black and underprivileged and Sotho origin...and when she started speaking in her story about her family circumstances and so forth, it was for me a bit, I could link it with an African culture.<sup>23</sup>*

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<sup>23</sup> "Toe ek dit gelees het toe fokus ek baie op die *location* daar waar sy vandaan kom en haar *background* storie en toe het ek onmiddelik gedink okay die tipe mense wat daar sal bly of die kulturele omgewing sal...swart mense wees en toe is dit ook...'n township, so toe dink ek *obviously* is dit swart en onbevoorreg en Sotho afkoms...Dit was maar eintlik baie meer op die omgewing gerig en toe sy eers begin praat in haar storie oor haar gesinsomstandighede en so aan, toe was dit ook vir my so bietjie ek kon dit *link* met die met 'n Afrika kultuur."



Figure 5.4 (Left): Student 2L10G, *Drawing of Student 1KO7G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016)

Figure 5.5 (Right). Student 2A4G, *Drawing of Student 1KO7G* (2016). Charcoal on paper, 42 x 29cm.  
(Chantel Turner Personal Photograph Archives 2016)

Student 2DI18G made racial assumptions about her storyteller, because of where her storyteller grew up:

*Okay, so my person (storyteller) said that she grew up in, I think she said Kenya or somewhere in Africa. So I automatically thought that her skin colour must be black. The way that she said she remembers how she wasn't actually allowed to go and swim in the rivers, which was for me...Swimming for me is in a swimming pool and not a river and then there's also the fact that they weren't allowed to swim in the river, where if I want to swim then no-one has to give me permission to go swim or anything like that. I also think she mentioned something about a fire or how they told stories, so I mean I grew up with a TV and I assumed that everyone my age also grew up with TV and a swimming pool and not a river. I automatically thought [this person] must be of lower class and that she has a different skin colour.<sup>24</sup>*

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<sup>24</sup> "Okay so my persoon het gesê ek dink sy [het] in Kenya of êrens in Afrika groot geword...Ek het outomaties gedink...haar velkleur is swart... Die manier hoe sy gesê het sy onthou hoe was sy nie eintlik toegelaat om te gaan swem in die riviere nie wat vir my...is swem in 'n swembad maar nie in 'n rivier nie en dan daar's ook dat hulle nie toegelaat was om te swem in 'n rivier nie, waar...as ek wil swem dan niemand hoef vir my toe te laat om te gaan swem of enigiets soos dit nie... Ek dink sy het iets gesê van 'n vuur of hoe hulle stories vertel het... Ek het grootgeword met 'n TV en ek het aangeneem dat almal wat van my portuur is het ook grootgeword met TV en met 'n swembad en nie 'n rivier nie...ek het outomaties dadelik gedink laer van klas en soos 'n ander velkleur."



Figure 5.6: Student 2DI18G, *Drawing of Student 1ED2G* (2016). Charcoal on paper, 42 x 29cm. (Chantel Turner Personal Photograph Archives 2016)

She made the following diary entry explaining her drawing:

*“Her hair is short and full of small curls, it is also black as this is the natural [hair] colour for Africans. Her eyebrows are short and stump. Her skin is coloured in darker to reflect her origin.”<sup>25</sup>*

Student 2A3G’s response was very valid with regard to the theme of racial stereotypes when asked about examples of stereotyping in the Huis ten Bosch residence. You can refer to the full quote on page 37/38, under *Socioeconomic Stereotypes*.

*To us it was hard to believe that even our kids can have cars one day in varsity, because we thought...it was only meant for white people...after I finished graduating I still have to go back home, fix the house, take care of the kids, and like after that I have to build my life... white people...don’t have to do that, because everything is like in set for them.*

On racial stereotypes, student 2A3G added:

*Like being HK<sup>26</sup> you should be white for you to be HK, but like that’s the stereotypes that we had you know for like to be anything in the house, you know...If you have to have a certain accent with other people, I’m just being honest.*

Student 2A3G also linked the issue of race and socioeconomic status and said that white people are rich and that black people are not rich.

### 5.2.1.3 Personal Stereotypes

In this section miscellaneous stereotypes that were revealed in the study are presented.

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<sup>25</sup> “Haar hare is kort en vol klein krulle, dit is ook swart omrede dit die natuurlike kleur is van Afrikane. Haar wimpers is kort en stomp. Haar vel is ook donkerder ingekleur om haar herkoms te weerspieël.”

<sup>26</sup> HK: Abbreviation for “Huiskomitee”. Translated it is “House Committee”. This refers to the main leadership corps in residences on campus.

Student 2A4G mentioned how she was stereotyped in welcoming week:

*In the first week of orientation...I was very quiet. Then people just assumed that I was [a] very quiet, study hard kind of person, but it was just because I was overwhelmed by the newness of everything.*

Student 2A4G also mentioned how she stereotyped someone she considered "loud":

*There was one girl in particular who was very loud and it was just her personality, so I immediately assumed that she's bossy and she thinks she knows everything...She turned out to be the kindest, most, just considerate of other people and joh, it just floored me 'cause I just realised like...this woman is amazing and I missed out on such a long period of friendship with her because I [thought] she was going to try control me, but that wasn't her heart at all.*

Student 2D118G described her experience of being stereotyped:

*Ja, because of my personality, the fact that it is outgoing and stuff like that, others think that I do not take life seriously. So on the other hand, like I am really emotionally a very deep person and people do not easily think that way.<sup>27</sup>*

Student 2N14G said the following on student 1AM11G:

*I thought that she grew up very protected in spite of going through tough times...She had a very pure outlook on things...I did not think I would necessarily want to be friends with her...because I thought she was a very conservative person.<sup>28</sup>*

A few stereotypes based on physical appearance were also revealed:

Student 2N14G mentioned an example of how she stereotyped a fellow resident on her outward appearance:

*I thought oh, no! This girl! Like just by seeing [her]...She is definitely far off the road. I can honestly say...I did not want to associate myself in any way with that person...When I got to know her [everything changed] and she is so intelligent...cute and funny...her faith is the same as mine...I was completely surprised by her.<sup>29</sup>*

The questionnaires also revealed some interesting visual and miscellaneous stereotypes.

<sup>27</sup> "Ja...oor my persoonlikheid dat dit *outgoing* is en sulke goeters dink hulle ek vat nie die lewe ernstig op nie. So aan die ander kant soos ek is regtig eintlik emosioneel 'n baie diep mens en mense dink dit nie somer nie."

<sup>28</sup> "Ek het gedink dat sy baie beskerm grootgeraak het alhoewel sy deur moeilike tye is...Sy het 'n baie *pure* uitkyk gehad op dinge...Ek het nie gedink noodwendig ek sal vriende wil wees met so persoon nie...omdat ek het gedink sy is 'n baie konserwatiewe persoon."

<sup>29</sup> "Ek het gedink ag, jinne hierdie *girl*! Soos net van sien...Sy is definitief ver van die pad af. Ek kan eerlik sê...ek sal niks met daardie persoon te doen wil hê nie...Toe het ek haar leer ken [en alles het verander] en sy is so slim...oulik en snaaks...haar geloof is dieselfde as myne...Ek was heeltemal verras deur haar."



In the questionnaire, first-year students were stereotyped as, among others, “eager to please”, “enthusiastic”, “anxious”, “confused”, “shy”, “indecisive”, “awkward or way too liberal”, “enthusiastic”, “lost”, “fuller figure”, “drinks a lot”.

The results of the questionnaires brought about many interesting visual stereotypes relating to students’ academic status. Students were asked to draw students who follow these academic courses: BA, Engineering and Visual Art. Among the different participants the drawings, especially of the engineering student stereotype, were very similar throughout. Participants were also asked to draw a House Committee member, a first-year student, an international student and a student from an African country. Seeing that the questionnaires were a preliminary exercise, most of their results and comparisons can be found in appendix 2 at the end of this dissertation.

#### 5.2.1.4 Reflection on Stereotyping Practices

Participants’ reflections on their own and others’ stereotyping practice are presented in this section. It also includes participants’ reflections on feelings of compassion towards fellow students.

Student 2A3G explained why she thinks breaking down stereotypes and creating compassion is important in residence context:

*Looking at the situation right now...especially like in the Western Cape...the racism thing and all that...We are the generation that needs to end racism and all these other things that are going on...It will be really great if like we could break down like all the stereotypes in our res like to be like really open minded about other people, not thinking like you’re white, then I think this about you, or I’m black, then you think this about me. Those are stereotypes that we create, like we should really break down the stereotypes ‘cause they don’t really exist. They make us...isolate ourselves ‘cause we sit in like there’s a group of Indian people, [there is a group of] coloureds...We form these little groups. We’re not really united...One of our [residence] values [is] like that we have to be united, but we are not...If you have like those stereotypes like we separate ourselves and you want to be with people that you are comfortable with, but if you break the stereotypes then you’ll know...then we can better associate.*

She added the following on the importance of breaking down stereotypes and creating compassion for life after living in a residence:

*Stereotypes...are the ones that create...clashes and confusions and like little hatred like in the workplace so you can just break the stereotypes and make sure that everyone gets comfortable and is free in the environment that they are in, then we can be able to associate with anyone from anywhere...It’s better if like we put everything on the table like we should not hide things like...‘cause if like we ignore the thing of stereotyping it can grow like to a bigger thing then result back into Apartheid of which we don’t want to happen because now we’re a new generation, we’re not that generation anymore.*



Student 2CE17G offered the following comment:

*I think we are incredibly fortunate, especially in our country and especially now in Stellenbosch, because I do not know if there is another place in the world where you will find such a great variety of cultures and faith and views...I think many people might look down on it, but we are really fortunate.<sup>30</sup>*

In her interview, Student 2CE17G commented on her relationship with her storyteller (student 1TB1G):

*See, we know each other from first year already and, I don't know, you pick things up like I know she's from Durban and I also know that she is very strong in the faith and almost her whole story was about faith or based on it, and just her way of speaking...I just immediately had a suspicion, but what I also noticed was that we still more or less grew up in the same way.<sup>31</sup>*



Figure 5.7: Student 2CE17G, *Drawing of Student 1TB1G* (2016). Charcoal on paper, 42 x 29cm. (Chantel Turner Personal Photograph Archives 2016)

Student 2CE17G emphasised that:

*"I think what came [to mind was] actually the similarities in how we were raised even though we are supposed to be culturally different."*

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<sup>30</sup> "Ek dink ons is ongelooflik gelukkig veral nou in ons land veral nou in Stellenbosch, want ek weet nie of daar 'n ander plek in die wêreld is wat mens so groot verskeidenheid van kulture en geloof en *views*...Ek dink baie mense kyk dalk neer daarop, maar dis regtig 'n voorreg."

<sup>31</sup> "Kyk ons kom al van eerstejaar af saam en ek weet nie, mens tel maar goed op soos ek weet sy is van Durban en ek weet sy is ook baie sterk in geloof en haar hele storie was omtrent oor geloof of gebaseerd daarop en net haar manier van praat...ek het net dadelik 'n vermoede gehad net wat ek net opgemerk het was die feit dat ons eintlik redelik soortgelyk nogsteeds eintlik grootgeword het."

In spite of difference, Student 2CE17G added:

*“The fact that they are different from me, does not really put me off, because I am used to it [due to my diverse school experience].”<sup>32</sup>*

Student 2DI18G expressed her lack of knowledge of student 1ED2G’s background by exclaiming:

*“Don’t stereotype! Because it could backfire - completely!”*

The following shows the above participant’s (student 2DI18G) revelation:



Figure 5.8: Comparison of the portrait drawn by student 2DI18G of 1ED2G (left) and the photograph of student 1ED2G (right)

Student 2DI18G made the following comment when asked how the research dynamic would have changed, if I had shown the participants a photograph of their fellow student first and then revealed their story:

*We would’ve just continued stereotyping...I think that’s the thing we do wrong, because we create stories for one another and we have no right to do that. So I think we would have just said like [while looking at the photograph first]: “Ja, she comes from an Afrikaans home, so she comes from Noordwes (North West Province)”, so I think we would have just continued stereotyping.*

Student 2A4G said the following on getting to know student 1KO7G through her story:

*The thing for me that stood out was to put her face to her story and to realise without the story how I had stereotyped her, but now that I knew her story it gave me a greater understanding for where she’s come from, I think a greater appreciation for who she is, a greater respect of who she is. Because I no longer had like my idea of where she comes from, I actually have the truth and like ja, I don’t know, like it sort of set me free to love her more intensely and to feel like I know her even more*

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<sup>32</sup> “Die feit dat hulle anders is as ek sit my nie eintlik af nie, want ek is gewoond daaraan [as gevolg van my diverse skool ervaring].”

*and to feel like I can really be her friend even more, because there's no like judgement of me trying to decide who she is or where she's from, like I really know her and it could correct some of my misperceptions.*

Student 2A4G added that:

*I really thought it was amazing like it would be so cool for me if that [this study] was like a first year thing, where everyone would swop stories and no one has to know who it really is, but just to recognise, this person is next to me in res, but I don't realise they have overcome so much, like joh, if we started treating each other like from that place of you've overcome so much and like calling that out in people instead of just stereotyping in boxes. I think it would change a lot like the way that we perform in front of each other.*

Student 2A4G further added:

*"Ja like things that is hidden because there's not a safe space for them to share it."*

Student 2A4G closed by saying:

*It made me really think about the way that I view people and my short interactions and realise - who am I to put my idea of who they are based on a few conversations? Like that's so self-obsessed or short sighted!*

Student 2A3G, after viewing the photo, said: *"This has completely changed my view on how I see people."* Student 2E8G explained that *"I don't like to stereotype people, because I have been stereotyped in school so I tend not to do that."*

Student 2N14G reflected on stereotyping practice in the following way:

*It made me think about...if you think about how someone is like from the start: everything that person does goes through that filter so...that is what you think and that is what you see, but you twist it a little bit, so that it fits with what you think of that person...Stereotyping is actually uhm – this is what we did in psychology – it is actually a sign of weakness, because you are uncertain: you feel that that person is a threat, so you think, let me connect them to something that I know is a stereotype and a construct that is familiar to me...So it's...a piece of personal growth as well if you realise that you do not have to stereotype. You can handle whatever that person throws at you, so ja I think for personal development it is also important.<sup>33</sup>*

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<sup>33</sup> "Dit het my bietjie laat dink oor...as jy van die begin af dink hoe 'n persoon is: als wat daai persoon doen gaan deur daai *filter* so...dis wat jy dink en dit is wat jy sien, maar jy verdraai dit so klein bietjie sodat dit inpas by wat jy dink van daai persoon. Stereotipering is eintlik uhm – dis wat ons in sielkunde gedoen het – is eintlik 'n teken van swakheid, want jy is onseker: jy voel daai persoon is 'n bedreiging, so kom ons koppel hom aan iets wat jy weet is stereotipering en 'n *construct* wat vir jou bekend is...So dis... 'n stuk persoonlike

To create compassion amongst students living together in the same residence and to create a basis among participants for compassionate citizenship in South Africa were two aims of this study. Students reflected on compassion in the following ways.

Student 2M12G said the following when asked about feelings of compassion towards student 1KL9G:

*Not compassion really. Like the moving around did not sound nice, because like I know that young children should not move houses much, you know. Psychologically it does not do them well, because it is settling and community and that stuff, so in that regard I felt really sorry for her, ja, but compassion is something for me rather, it cannot be [created] just by a photograph and a story...my heart cannot really go out for just that.<sup>34</sup>*

When asked how compassion would be created for her personally, student 2M12G responded with:

*[It is a long process, it is probably] not supposed to be, but that's just how I am...I think that compassion is something that one has to, whether it's just a picture or a story, like you should be able to place yourself in that person's shoes obviously that whole thing and you have to help that person and like ja I would say if one receives the stimuli for it then one should react to that, but I am not like that.<sup>35</sup>*

She closed by saying:

*"For me it's not about what I see, but about how a person makes me feel."*

Students 2L10G and 2A4G respectively responded with the following when asked if compassion had been created towards student 1K07G.

Student 1L10G:

*Yes, of course! Ja, I immediately thought, joh, shame joh. It cannot be easy. I also immediately thought, sjoh, I take my hat off for this girl who can come to university and study here and make something of her life en then when I saw the photograph it was an even greater eye opener for me,*

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groeï ook as jy besef maar jy hoef nie mense te stereotipeer nie. Jy kan *handle* watoekal daai persoon na jou kant toe gooi, so ja ek dink vir persoonlike ontwikkeling is dit ook baie belangrik."

<sup>34</sup> "Nie *compassion* regtig nie. Soos die rondtrekkery het nie lekker geklink nie, want dis soos ek weet klein kinders moenie rond trek nie, jy weet. Sielkundig doen dit hulle nie goed nie, want dit is gevestig word en *community* daai goedjies, so in daai opsig het ek haar baie jammer gekry, ja, maar *compassion* is maar iets vir my eerder, dit kan nie met 'n foto en 'n storie...my hart kan nie uitgaan vir dit dan regtig nie."

<sup>35</sup> "[Dis maar 'n lang proses, dis seker] nie veronderstel om te wees nie, maar dis nou maar net hoe ek is... *Compassion* dink ek is iets wat jy moet, al is dit nou net 'n prentjie of 'n storie, dis soos jy moet jouself in daai persoon se skoene kan plaas *obviously* dis daai hele ding en jy moet daai persoon help en so ja ek sou sê as jy die stimuli kry vir dit dan moet jy reageer daarop, maar ek is nie so nie."

*because like joh, I know how she acts in res and all that stuff and then I was just like I cannot think that someone with a background like her's would act like that.*<sup>36</sup>

Student 2A4G:

*Ja, definitely, because I think it's difficult to have compassion for someone who you don't really know why you're having compassion for them or when you're trying to elicit compassion based on your own ideas, but when you have a foundation of where they've come from, then your heart can really be for that person, because it's a real situation, it's not like, well maybe, it's like well this is really what they're going through...I thought my heart was going to break when I read [her story].*

Student 2DI18G described how she felt compassion due to a noticed lack in her storyteller's life:

*I did [experience compassion]. I think like something that is very [difficult] for me...I am crazy about swimming...like that where she said they were not allowed to swim in the river, because they did not have permission, I thought shame, if I had to ask my parents permission for every time that I wanted to go swim, that is horrible! I did not really feel sorry for her or anything like that, it is just that one always sees, when one looks at someone else's upbringing, where they lack [compared to] what one had and ja, that's also wrong, because she was much richer in so much that I did not have...I automatically figured out what she did not have what I had.*<sup>37</sup>

Student 2N14G explains why compassion was stirred towards student 1AM11G:

*Especialy because family is very important to me and it is actually important to her as well. Her parents are divorced...My parents also do not have a perfect marriage, so in the past it was very difficult for them to stay together. I remember the stress for me as a young girl, like [I thought] are my parents going to get a divorce?...It happened to her, so [I] definitely [experienced] compassion.*<sup>38</sup>

As one of the aims of this study was to create a basis for compassionate citizenship in South Africa, I asked students, during interviews, if they thought breaking down stereotypes and creating

<sup>36</sup> "Ja, natuurlik! Ja, ek het gedink joh, ag *shame* joh. Dit kan nie maklik wees nie. Ek het ook dadelik gedink, sjoe ek haal my hoed af vir hierdie meisiekind wat kan universiteit toe kom en hier kan swot en iets maak van haar lewe en toe ek eers die foto sien toe was dit vir my 'n baie groter *eye opener* want soos half joh ek weet hoe sy optree in die koshuis en al daai goed en toe is ek net sohalf ek kan nie dink dat iemand met so agtergrond so sal optree nie."

<sup>37</sup> "Ek het [meegevoel ervaar]. Ek dink soos iets wat my baie erg...ek is mal oor swem...soos daai waar sy gesê het soos hulle mag nie gaan swem het in die rivier nie want hulle het nie toestemming gehad nie, toe dink ek *shame* as ek elke keer vir my ma-hulle moes toestemming vra as ek gaan swem het soos dis aaklig!...Ek het haar glad nie jammer gekry of enigiets nie dit is maar net 'n mens sien altyd wanneer jy na iemand anders se *upbringing* kyk sien jy raakpunte van waar *where they lack* [teenoor] wat jy gehad het en ja dis ook verkeerd want sy was nou soveel ryker in soveel goed wat ek nie gehad het nie...ek het outomaties uitgefigure wat sy nie gehad wat ek gehad het."

<sup>38</sup> "Veral omdat familie vir my baie belangrik is...en dis eintlik vir haar ook belangrik...haar ouers is mos geskei...My ouers het ook nie 'n perfekte huwelik nie, so in die verlede was dit baie baie moeilik vir hulle om net by mekaar te bly. Ek onthou soos die stres vir my as 'n klein dogtertjie soos [ek het gedink] gaan my ma en my pa skei?...Dit het met haar gebeur so [ek het] definitief *compassion* [gevoel]."

compassion in residence context now was important, because of the influence it could have on one's future beyond one's studies. Their responses were as follows:

Student DI18G:

*Yes, I think it will cause people not to start living isolated lives...that people will not just be their family in their environment, but that you try to actively participate in society and that you want to plough back into the community and something like that, because if you are going to be to scared of prejudice and [say]: "No, we do not want to mix with them, because it's this and that", then in the end you will not [let] South Africa move forward.<sup>39</sup>*

*Yes, I just solidly learned that...you have to be mindful and mindfulness is key I think in anything, not just in the residence, but in your life ahead with everyone in your workplace, with your children one day, everything...because you can so easily hurt someone's feelings.<sup>40</sup>*

Student 2C6G mentioned the following:

*It is important in the residence, because...many people find their independency here and learn about how it will be to one day...live in their own place or with other people and because this is your safe space it is important to already kind of establish yourself and things like that and like to come out of stereotyping and to grow.<sup>41</sup>*

Student 2A5G:

*We can so easily miss out on life, actually building a genuine sisterhood in res for example when we don't see people more than just what's obvious...we have all these stereotypes attached to what we think they are, because then we're actually not acknowledging them as themselves we're just creating sort of an idea of who we think they are, so it's not actually thém you know.*

Student DI18G:

*How can you want to get to know people and make friends in a residence if you believe there are these walls that prevent you of doing that, whether it be cultural walls or religious walls or anything...It has to be broken down completely, like before you can get to know someone [for] the*

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<sup>39</sup> "Ja, ek dink dit sal laat mense nie geïsoleerd begin leef nie...dat mense nie net hulle huisgesin in hulle omgewing is nie, maar dat jy *actively* deel probeer neem aan *society* en dat jy wil terugploeg in die gemeenskap en so iets, want as jy te bang gaan wees vir *prejudice* en: "Nee, ons kan nie met hulle meng nie, want dis dit en dit", dan gaan jy op die ou einde nie Suid-Afrika kan [laat] voortbeweeg [nie]."

<sup>40</sup> "Ja ek het maar net *solidly* geleer dat...jy moet *mindful* wees en *mindfulness is key* dink ek in enigiets, nie net in die koshuis nie maar in jou lewe vorentoe met almal in jou werksplek, met jou kinders eendag alles...want jy kan so vinnig iemand se emosies seermaak."

<sup>41</sup> "Dit is belangrik in die koshuis, want...baie mense vind hierso hulle *independancy* en leer hier hoe dit gaan wees om eendag...op hulle eie plek te bly of saam met ander mense te bly en omdat dit jou *safe space* is, is dit belangrik om dan al *kind of* jouself te *establish* en sulke goeters en soos uit stereotipering kom en te groei."



*person who she really is, because they say you truly know someone when you know their whole story and their pain, but you cannot love them until you have been through their pain with them...I think you will only...be able to make a residence a home when everyone accepts themselves and forgives everyone as they are and accept each other.*<sup>42</sup>

Student 2M11G said:

*Family is kind of where stereotypes start...Many times we look, you know...your dad and them says that, so you just go with it...I can imagine to one day be able to tell your children, or to just raise them without the idea of stereotypes, that could actually mean a lot.*<sup>43</sup>

### 5.3 Discussion of Stereotyping (5.2.1)

The data presented in the previous section were focused on specific stereotypes that were revealed through this study and on reflections on stereotyping and compassion by participants. What follows is a discussion of the above findings, relating them to theoretical perspectives and the context of the study.

What was interesting from the start was the observation that stereotyping and the extent to which it has an influence can be a matter of very personal thinking.

Student 2CE17G said the following:

*It is about what you are used to when you come here...All of us come from different backgrounds...For me it was actually the other way around, because...I was in an English primary school and high school and we were like four white children in a class of like 25 or 30...I was kind of used to sort of a different culture...and at home we were Afrikaans...When I came here, I had an Afrikaans roommate who was in an all Afrikaans, all girls school and she only had Afrikaans friends. That was the first time that I experienced the Afrikaans culture...the [Afrikaans] culture of young people...[I] kind of actually felt more comfortable with other cultures...we had something of everything in that school...that was what I was used to and then suddenly now I had someone who was from my*

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<sup>42</sup> "Hoe kan jy mense wil leer ken en vriende maak in 'n koshuis as jy glo hier's hierdie mure wat jou keer om dit te doen, *whether it be cultural walls or religious walls* of enigets...Dit moet heeltemal afgebreek word soos voor jy iemand [as] die persoon wie sy regtig is kan leer ken, want hulle sê jy ken werklik iemand totdat jy hulle hele storie en hulle seerkry ken maar jy kan hulle nog nie liefhê totdat jy nie hulle seer soos saam met hulle daar deur was nie...Ek dink jy gaan eers...'n koshuis 'n huis kan maak wanneer almal hulleself aanvaar en vergewe soos hulle is en mekaar kan aanvaar."

<sup>43</sup> "Familie is sohalf waar stereotypes begin...Ons kyk baie keer, jy weet, jou pa-hulle sê dit, so jy gaan nou maar met dit...Ek kan *imagine* om eendag vir jou kinders te kan sê of net soos groot te maak sonder die idee van stereotypes, dit kan nogals baie beteken."

*own culture...so that is why I am saying that it is more about what you are used to than necessarily similar to you.*<sup>44</sup>

This can also be illustrated by comparing the following drawings made by two different participants, after reading exactly the same story:



Figure 5.9: Comparison of Drawings of Student 1KO7G by Students 2L10G (left) 2A4G (right).

Thus, when negotiating something like stereotypes and relationships, one needs to take into account that the methods for one's negotiation should be geared towards people with different dispositions, backgrounds and so forth.

The findings have shown that stereotypes were revealed to a great extent in this study. This links to Greene's notion that being involved in art in a participatory manner can reveal what has become hidden (1995:379). A few participants interpreted their stories quite accurately, mostly because of friendship with their storyteller, and thus the story-portrait exercise did not reveal much stereotyping on their part.

An interesting observation that I made was that it can actually be considered quite unusual, but it is perhaps just a cultural disposition in South Africa or on Stellenbosch campus – I was speaking to a family member from Australia and she mentioned that they would not dare to ask, upon meeting

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<sup>44</sup> "Dit [gaan] oor waaraan jy gewoon is wanneer jy hiernatoe kom...Ons almal kom van verskillende agtergronde af...Vir my was dit eintlik bietjie anders om want...ek was in 'n Engelse laerskool en hoërskool en ons was soos vier blanke kinders in 'n klas van soos 25 of 30...Ek was soortvan gewoon aan half 'n ander kultuur...en by die huis was ons nou maar Afrikaans...Toe ek hier kom toe het ek nou soos 'n Afrikaanse kamermaat wat nét in 'n Afrikaanse meisieskool was en nét Afrikaanse vriende het. Toe is dit die eerste keer dat ek die Afrikaanse kultuur...jongmens kultuur soortvan beleef het...[Ek] het half amper meer gemaklik gevoel met ander kulture...ons het iets van alles in daai skool gehad...dit was half waaraan ek gewoon was en toe skielik nou het ek half iemand wat van my eie kultuur [is]...so dis hoekom ek sê dit gaan meer oor waaraan jy gewoon is as eintlik noodwendig soortgelyk aan jou."



someone in Australia, what career they are pursuing or what they studied after finishing school. This was quite an eye-opener for me. It is almost tradition with residence skakels<sup>45</sup> that the first question you ask someone upon meeting them is “what do you study?”. After hearing the answer, one quite easily makes assumptions about who this person is. One makes the assumption that he/she is “one of them”, as student 2M11G said, whereas one should realise, that your fellow student at that moment has not yet started the academic course just mentioned and their life and personality is defined by much more and much deeper seated family, historical and cultural factors that one rarely considers upon meeting someone new. One should perhaps question how one assigns value to people. Or is this questioning an unintentional and harmless issue of personal interest or university tradition? If my Australian aunt was right, why is it that South Africans consider it important to know what academic or career status someone has? Could this possibly be the legacy of a class system that, may not be as evident in Australia, but very much so in South Africa? The best explanation I can find is that this is yet another legacy of colonialism and the apartheid system – we continue to want to categorise those around us and place ourselves in relation to them. Inequality is a very pervasive issue in South Africa. The perceived class structures in South Africa are not independent of the racial structures of the past (Seekings 2003:2).

However, the fact that this study was context specific to a university residence can also be a reason for the many academic stereotypes that were revealed. With regard to what this might reveal about relationships among students living together in Huis ten Bosch and their context, is that they largely relate to one another on the basis of academics as this is the main reason for their presence on campus.

Schneider mentions that there are specific stereotypes when it comes to one’s socioeconomic status (2004:525). Research has shown that people particularly stereotype others on grounds of the social roles that they occupy and thus assign characteristics to them based on this (Dovidio [*et al.*] 2010:7). As a consequence, groups with low socioeconomic status are stereotyped as less motivated and/or competent compared to groups with higher socioeconomic status (Dovidio [*et al.*] 2010:7). In this study, some of the findings testify to this with regard to students’ academic status. Take note that the perceived high status academic courses are also mostly the ones that qualify the student to most likely have a larger income, than the future occupational income of the perceived lower status academic courses. Participants in this study have described courses like Actuarial Science, Engineering, and Science degrees as “hard-core” and, according to a few

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<sup>45</sup> Skakels: Afrikaans campus jargon referring to organised social meetings between students (usually a group of female residence students and a group of students from a male residence). Skakels and the posing of the “what do you study” question are most prevalent during the welcoming period of the university, as a means to help first-year students network and make friends in their new academic environment.

participants, students studying in these directions are bound to be the ones studying harder and the ones who are more intelligent than students studying Drama, Music or other degrees in the Arts and Social Sciences (BA) faculty. These stereotypes might exist because of some truth connected to them. The reason for this is that people with different kinds of personalities and abilities are needed for different occupational roles (Schneider 2004:522, 523).

Some findings have also shown that visual attributes are assigned to students based on their academic career. Something like the wearing of glasses was found to be a stereotypical attribute assigned to students studying engineering (see appendix 2). In early stereotype studies, especially, glasses were seen as symbols of intelligence (Schneider 2004:509). Although glasses are perceived to show mental competence, it has also been found that social competence and forcefulness stereotypically decreases in wearers of glasses (Schneider 2004:509). Students pursuing arts careers have been visually stereotyped in this study as having long and beautiful hair (another visual cue researched as creating culture specific impressions of people; Schneider 2004:508) and wearing loose fitting clothes (also see appendix 2). Braided or curly hair was revealed as a visual stereotype of students coming from disadvantaged areas, like townships.

Although occupational stereotypes are described as the “epitome of the inoffensive stereotype” (Schneider 2004:522) as these usually contain some extent of truth, I would like to disagree with Schneider as many students indeed find these stereotypes offensive and the label influences other students’ association or dissociation with them. However, one needs to consider that one of the reasons for Schneider’s comment is that people with different kinds of motives and abilities are needed to fulfil particular occupational roles (Schneider 2004:522).

Some socioeconomic and racial stereotypes were revealed to be interlinked in this study. Student 1KO7G was stereotyped as being either black or coloured, because of the socioeconomic factor that her home is an old RDP house in Soweto. This stereotype has the obvious contextual root of apartheid. This is evidence of what Durrheim and Dixon mean in saying that racial segregation still very much dominates urban landscapes in South Africa (2010:274). This stereotype, as revealed by students 2L10G and 2A4G, can also be an example of complexity-extremity theory, stating that stereotyping takes place where contact levels between individuals and their in-group members and individuals and out-group members differ (Cox 1993:91). Students 2L10G and 2A4G are both white and if one considers “white” students as their “in-group”, then student 1KO7G, who is a Tswana student, is part of their “out-group” and there presumably is not much contact.

It was interesting, however, to observe that most students did not reveal racial stereotypes based on character or intelligence, in spite of the fact that stereotypes that link inferior character traits and levels of intelligence to race were very prevalent transmissions from colonialism and apartheid.

The reason for this may be that students are afraid to speak about these issues. Another possible reason may be that these deep thoughts in students' minds are suppressed because of a moral disposition: students possibly know it is "wrong" to view others as inferior or unintelligent based on their race and deny these "wrong" thoughts in their minds for this reason. Especially with the tension of student protests currently at hand, some students are afraid of saying things that will cause more conflict, whereas others are confidently voicing opinions based on stereotypes instead of facts.

This study also revealed the interlinked socioeconomic and racial stereotype that white residents of Huis ten Bosch are rich and all own cars, but that black residents of Huis ten Bosch do not have cars, especially if they are poor. Dovidio *et al.* write that people who are part of minority groups are socialised to believe stereotypes of their own group which rationalises their position in society (2010:7). Black students are in the minority in the context of Huis ten Bosch residence – thus residence structures and the presence of a white majority can result in black students being socialised to believe, for example, that their economic position leaves them inferior to the white majority in the residence. Although the racial ratio of car ownership among Huis ten Bosch residents might actually be that more white residents have cars, the fact that Student 2A3G mentioned how hard it was for her and her friend to believe that their children could actually have cars when they study at university as she thought it was not "meant for" them, testifies that some students are still socialised to believe that their racial group is, at the least, economically inferior or "behind" in society. It can also be seen as part of the legacy of colonial indoctrination. The fact that student 2A3G mentioned how she thought "That must be really nice to be white", was heart-breaking for me to hear. This links to Waghid's reasoning that establishing compassion among students towards others' suffering can be a precondition for true transformation through education (2004:525). The compassion created in me towards 2A3G as a fellow resident, at the least, emotionally moved me so that I want to take action to eliminate the cause of this perception in her heart. This participant's comment links to Fanon's notion of the black man's desire to be white (Fanon 1970:137). This notion also stems from colonial discourse creating the sense that whiteness is superior to blackness and that whiteness is more desirable than blackness as that which is considered sloppy, malicious, wicked and instinctual are associated with being black (Fanon 1970: 137). Colonial education was used as a powerful tool for social control and for the indoctrination of an "inferiority-complex" in racial groups not considered "white" (Wane 2006:88). In spite of structural reforms, this finding has revealed that the context of Huis ten Bosch residence still perpetuates - call it "subtle" or "unintentional" - indoctrination of colonial discourse.

Residences, as part of the educational context of Stellenbosch University, might also still perpetuate racial inequality. Student 2A3G revealed that a stereotype in Huis ten Bosch residence is that one has to be white in order to be a residence leader. This can also be considered a legacy

of colonialism and apartheid: those in leadership have to be the “superior white man” (Fanon 1970:137). The fact that student 2A3G made this comment can also relate to what Dovidio *et al.* wrote about the socialisation of the minority group – because black students are in the minority at the residence, they can be considered “socialised” to believe that they do not belong in residence leadership. Another reason for this, referring to CRT, can be that there are structures and processes in place in the Huis ten Bosch ladies’ residence or University residence-policies that maintain this form of racism. Leaders are elected democratically in Huis ten Bosch, but because the “black votes” remain in the minority, this could also lead to reduced racial representation in the leadership corps. As a resident of Huis ten Bosch for the past five years, I can testify that racial representation as part of leadership has increased much in the time of my residency, but the process of transformation is slow. Two of the ten current House Committee members for Huis ten Bosch for the term 2016/2017 are black residents. The previous term’s House Committee had one black member. In my opinion, this is a step forward. Being part of residence leadership myself, I can further testify to the necessity of diverse voices on a panel like that. Without those diverse voices speaking for the current minority groups in residences, the racial inequalities, especially with regard to inclusivity, will be perpetuated. Waghid writes the following on being a “voice”: for students, specifically in the continent of Africa and in South Africa, compassion as moral virtue should be cultivated at University level in order for them to be the voice of citizens who are trapped in poverty and unjust suffering (2003:63). Student 2A3G also revealed the stereotype of having to speak with a particular accent to be in residence leadership. She presumably referred to a “proper” accepted Western or European accent. This could be another example of the perpetuation of colonial and apartheid discourse.

Schneider writes that language can be considered a powerful indicator of identity – accents and speaking styles especially give clues to where someone grew up, their level of education and what type of person they are (2004:515). Coming back to student 2A3G’s stereotype about accent and leadership: I can personally testify to the fact that English has only become the main medium of communication with the use of other languages<sup>46</sup> in Huis ten Bosch only being promoted in the past two or three years. Afrikaans previously reigned supreme in the residence and excluded many residents. The university as a body has implemented many new policies to promote inclusivity on campus and in residences, like the updated language policy (*Language Policy of Stellenbosch University* 2016). The process of transformation continues to be slow, however.

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<sup>46</sup> This is done through a small initiative called “phrase of the week”, launched in 2015. An appropriate phrase is picked each week for display on residence communication and this phrase is translated into different languages by residents themselves. Examples of languages are isiXhosa, German, Hindi and isiZulu. An example of a phrase would be “Good luck with your exam.”

A stereotype stating that students from Kenya (or Africa in general) are black was revealed. It was also revealed that students from townships were stereotyped as “obviously” black or coloured. Other location stereotypes that were revealed were based on campus spaces: students who locate themselves in clubs or pubs so as to “kuier”. As mentioned before, stereotypes can be affected by location, which also includes nationality (Schneider 2004:530 & 527). These stereotypes might be there because all of them contain a kernel of truth. For example, townships were created by the apartheid government as a living space for South Africans who were not white and clubs mostly sell alcoholic drinks and not coffee and tea. These stereotypes can also be examples of complexity-extremity theory, as the students who revealed them confessed that they do not have much contact with students from their “out-group” who “party”.

Stereotypes were also revealed with regard to students who socialise. First years in residences have often been misused and lured away from their studies to participate in never-ending (social) residence activities and unnecessary first-year responsibilities. It is perhaps necessary to take note of the change of this specific stereotype over the past five years in the context of Stellenbosch university residences. Stellenbosch has a history of initiating first year students in negative and sometimes dehumanising ways. My experience of the residence context is that first years were seen as intrinsically inferior to senior students and were treated as such – they did not get many, if any, privileges, like sitting on chairs during meetings. They also had to do all the “inferior” tasks like door duty in residences.

Something that was revealed in the section on “Reflection about stereotyping practice” was the notion that what you see or perceive is *not* what you get. This was evident where students perceived fellow residents, for example, as very loud, which gave the idea that they were “bossy” and “controlling” as well, but after getting to know these students, those characteristics were not perpetuated. Student 2L10G also experienced this as she imagined her storyteller to live a miserable and sad existence because of her past, whereas she, in reality and on a day-to-day basis, is seen as living a happy and carefree life in the residence. What were revealed in these two examples can be examples of expectation violation theory, which holds that stereotyping happens when our expectations of others’ behaviour are not met or are exceeded (Cox 1993:93). This may lead to positive stereotypes being assigned to someone who exceeds your expectations, whereas individuals who comply with one’s behavioural expectation of them can escape further stereotyping (Cox 1993:93).

Throughout the research process, students reflected on the stereotyping process and gained new perspectives on stereotyping and compassion. A few participants agreed that stereotypes create isolated living – exactly what apartheid did. This, of course, also works the other way around: isolated living creates and perpetuates stereotypes. Isolated living can also perpetuate stereotypes

of groups with identities, religious views or national/ethnic/regional identities perceived as competing and it can lead to inability to work with people who are vastly different. This becomes a problem, as Waghid links the attitude and quality of citizens to their perceptions of competing identities and so forth (Waghid 2004:527). Concerning critical compassionate citizenship, the university is thus moving in the right direction in aiming to increase diversity in residences as this is a way to decrease stereotyping and isolated living.

Student 2A3G went so far as to say that stereotypes do not really exist and that this is a further reason for them to be broken down. This also refers to the remnants of colonialism and apartheid that created stereotypes, especially on the basis of race, and sold them as the truth, whereas they, in fact, are constructs for social control. Ratele and Duncan writes that the individual has power to form their own self definitions, to oppose power domination, to withstand stereotypes and the acceptance of social formations and to form their own identity stereotypes about others (2007). In spite of this power, individuals are still dominated and in some cases silenced by those who want to maintain hierarchical structures. Student 2A3G also reflected and said that stereotypes create confusion, clashes and “little hatred” in the workplace and that this is yet another motivation for stereotypes to be broken down and for compassion to be created instead.

The notion of creating your own story for someone else came to the fore in reflections. This can be linked to Cox’s writing about stereotypes being formed when people fill information gaps about others’ in order to categorise them. Some students asserted that they needed to stop stereotyping and that they should stop making assumptions about what they do not have much knowledge of. Some students said that they try not to stereotype or that it is difficult for them to stereotype others. This hopefully is evidence of transformation beginning to come about among participants in this study due to compassion created within them. This can also be linked to Schuitema *et al.*’s idea that attitudes and perceptions of individuals can be moved more effectively by literature with social issues as its content (2008:78).

Most of the participants experienced a new awareness and started reflecting on stereotyping tendencies during and/or after the research process. Some students were amazed by the similarities or differences in their fellow student’s life. What also came to the fore in participants’ reflections was that students specifically noticed the similarities in the way their fellow residents grew up or the values they live by, in spite of the fact that they are culturally different. This can be linked to Wesley’s notion that participation in art can result in diversity being valued (2007:13). It can also be linked to the notion that information showing that the out-group lives by similar values as the in-group, can decrease stereotyping (Cox 1993:93). The realisation of these similarities also links up with Nussbaum’s notion that, part of experiencing compassion is the realisation that everyone is vulnerable to the same conditions of suffering (Nussbaum 2001:405).



There is an expectation that information proving cultural diversity will cause stereotyping to increase or continue (Cox 1993:93). However, this was not the case here. A number of participants were astonished at the similarity in the way in which they and their fellow student grew up, the similarity in response to hardship in their lives or the similarities in the values they live by, in spite of being culturally different. Students also learned to find similarities in religion and family structure, by which they could relate to each other, other than relating or not relating racially. This cultural difference can also be compared by using the diversity profiles of participants. Student 2A4G is a white, English-speaking student and student 1KO7G, with whom she was paired, is a Tswana, Setswana-speaking student. Student 2CE17G is a white, Afrikaans student and student 1TB1G, with whom she was paired, is an African, isiZulu student. Student 2A5G is an isiXhosa student and student 1LP13G, with whom she was paired, is a white, Afrikaans-speaking student. Student 2A3G is an African, Setswana-speaking student and student 1AN15G, with whom she was paired, is a white, English-speaking student of mixed South African and Hungarian nationality. It was exactly in these participant pairs that stereotyping decreased when students became more informed about the lives of their storytellers. Cox also writes that stereotyping should decrease as people get to know each other better (1993:88). The data in this study proves this to be true for participants in this study. Student 2A3G mentioned that the study changed her stereotypical thoughts about student 1AN15G as she has come to know her better. Student 2A4G also mentioned how she stopped believing her stereotypical thoughts about student 1KO7G after reading her story and thus getting to know her better.

One student reflected on the “filter” that one uses with regard to people. This could be evidence of what Cox writes: research has shown that stereotyping happens continuously as people use socially categorised mental filters to process personal information, especially in diverse communities (Cox 1993:88).

Some students reflected on the source of stereotypes. Student 2M11G commented that families are where stereotypes start and that she would like to teach her children not to stereotype. Jansen refers to this as “knowledge in the blood” (2009:53). He reasons that knowledge, and thus stereotypical knowledge, are habitual and embedded and imparted generationally (Jansen 2009:171).

Student 2CE17G specifically mentioned that she regarded residents of Huis ten Bosch and those studying at Stellenbosch University as fortunate, because of the cultural diversity to which we are exposed. This comment links with Stellenbosch University’s ideal of “excellence through diversity” and the idea that we, in fact, learn more from people who are different from us, compared to those who are exactly like us (*First-year residence application and placement procedure for 2017* 2016).

It is also argued that enhancing diversity in the university context prepares students for local and global citizenship (*First-year residence application and placement procedure for 2017 2016*).

### 5.2.2 The effectiveness of art and storytelling as mediums for learning and investigation

This section comprises a presentation of data showing the extent to which art and storytelling were effective methods for learning and investigation in this study.

Student 2A4G answered the following when asked about how the research dynamic would have changed if I showed participants the photograph first and then presented them with the story of their fellow resident:

*I think this way around revealed like your heart, the expectations, the stereotype that you already have. Where if you see a picture and then a story you can justify the picture by the story, but if you just have the story and the picture you drew, how do you justify what you drew, besides understanding what was in your heart.*

In the interview, the same student said:

*Aah, I thought it was really cool. I loved the fact that we used [charcoal]...I am a very like texture based person, like visual person....It also gave me a freedom, because I thought, like I've never done this before so it's not like if I did it in pencil I'd maybe have a preconceived idea of how the pencil should come out, but I had no idea how [charcoal] should come out. It was also just cool to arrive at the session and be like "whoa" they actually trust my drawing to give me charcoal, like I'm not worthy of charcoal!...I really like that you got to see who it was at the end, because I think like then that made me really understand what the stereotype was that I put to them and I really enjoyed seeing other people's [drawings and responses]...I enjoyed like the different techniques drawing and watching the mirror. I just really enjoyed it and I think it was a really [good] activity to do again like its so practical, you could do it like in an hour in welcoming.*

Student 2L10G said the following:

*I think everyone has a childlike aspect within themselves when it comes to art, I know that a lot of people kind of feel like: "Aah, I am not artistic...I cannot do it", but...humans are naturally creative and artistic...for me it was very interesting to just sit around the table and each person is creating their own little piece or art, but we kind of did it together. So just to get to know each other better in that context was very cool for me and then afterwards to see everyone else's pictures and hear their commentary on their pictures or their person (storyteller) was also very interesting for me...I think it*



*kind of creates an environment of feeling inadequate, but also where you can feel proud of the work that you give at the end.*<sup>47</sup>

Student 2CE17G said:

*"Stereotyping actually concerns the outside of people and I guess art can be used...you can draw things that you see, but it can also be an expression of what comes from inside of you."*<sup>48</sup>

Student 2CE17G responded with the following when asked about the contribution that storytelling could make specifically:

*I actually thought about it quite a bit. It's still that same Ted talk<sup>49</sup>...but there she also speaks about...a part of kind of establishing your self worth is to kind of make peace or to accept your story kind of to accept that you are perhaps not who you thought you should have been and kind of make peace with that. I thought of how kind of everyone comes to a residence and then you start on a clean slate and you think okay, now is my chance to be who I want to be or to be who I think I should be and so forth and let's just forget about the past...The past is actually just the thing that made you who you are and I felt that people did not really get a chance, when they got here, to share their stories...everyone only focuses on, okay now all of us are here, what do we have in common now and how does the future look, but you should actually first deal with the past.*<sup>50</sup>

Student 2N14G said:

*I think stories...[and] art is very powerful. You can definitely convey strong messages with it...The way that you did it was effective...Especially those three...girls [in the questionnaire, the question of] which one will you not befriend and I realised that I actually have...a friend that does not fall under*

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<sup>47</sup> "Ek dink almal het in hulleself 'n kinderlikheid as dit kom by kuns, ek weet baie mense voel so half: "Aah, ek is nie kunstig nie...ek kan dit nie doen nie", maar...die mens is van nature kreatief en kunstig...dit was vir my baie interessant om net te kon sit om die tafel en elkeen doen hulle eie stukkie kuns, maar ons het dit half saam gedoen. So net om vir mekaar beter te leer ken deur daai konteks was vir my baie *cool* en dan om na die tyd die ander mense se prentjies te sien en die kommentaar te hoor wat hulle gelewer het oor hulle prentjie of oor hulle mens of so aan was ook vir my baie interessant...Ek dink dit *create* sohalf 'n omgewing van *inadequate* voel maar ook trots voel op jou werk wat jy na die tyd gee."

<sup>48</sup> "Stereotyping gaan eintlik maar oor die buitekant van mense en *I guess* kuns kan gebruik word...jy kan goed teken wat jy sien, maar dan kan dit ook *expression* wees wat van jou binnekant af kom."

<sup>49</sup> The Ted talk referred to here is: *The Power of Vulnerability* by Brené Brown. Available online: <https://youtu.be/iCvmsMzIF7o>

<sup>50</sup> "Ek het eintlik nogal gedink oor. Dis nog daai selfde Ted *talk*...maar daar praat sy ook van...'n deel van om half jou *self worth* te *establish* is om soortvan vrede te maak of om jou storie te *accept* en half te *accept* dat jy dalk nie is wie jy gedink het jy moet wees nie en half vrede te maak daarmee. Toe het ek nogal gedink half almal kom na 'n koshuis toe en dan begin jy half weer op 'n skoon bladsy en dan dink jy *okay* nou is dit my geleentheid om te wees wie ek wil wees of wie ek dink ek moet wees en so aan en kom ons vergeet maar net van die verlede...Die verlede is eintlik juis wat jou tog maak wie jy is en ek het gevoel asof ja mense het nie eintlik 'n kans gehad toe hulle hier kom om eintlik hulle stories te vertel nie...almal fokus net daarop *okay* ons is nou almal hier wat het ons nou *in common* en hoe lyk dit vorentoe, maar mens moet eintlik eers *deal* met wat verby is."

*that stereotype...If I did not listen to what another friend told me that this girl is sweet...and I just went with that stereotype, then I would have never made that good friend.*<sup>51</sup>

Student 2M11G said:

*I think the whole story idea, like that first you did not see the person and to read other people's stories and not to have a face with that story, you make your own assumptions very quickly...I think it can well shed light on your own stereotypes. And you also showed us that photograph of those girls who walked and also, that was not really art, but I can imagine if you had to draw it then how like you, just by looking at a picture, make your own assumptions, but also how you, perhaps through an artwork, can make assumptions and have empathy with a case.*<sup>52</sup>

She added that:

*You think about what you do and so on and I think in the time that you try to think about what you must draw you realise in your mind...you have this preconceived idea about someone or about a person who is like this.*<sup>53</sup>

She further added that:

*It was great fun. I stressed a lot beforehand, not really stress, but I was like, oh my word I cannot draw, uhm but it was more like above and beyond the whole art project, it was also like a reflecting task and I think many times that is what art also involves.*<sup>54</sup>

Student 2A3G said:

*Once you hear someone's story, like you have your own picture, but then when you see the actual picture of that person, like it changes your view completely...It would be like yeah a great idea to use art because it says a lot, 'cause like with art like you cannot lie...'cause you're going to see what you see...It can reveal the stereotypes that you have. There's no way that you can hide, but if it's like a*

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<sup>51</sup> "Ek dink stories...[en] kuns is baie *powerful*. Mens kan definitief sterk boodskappe uitdra met dit...Die manier waarop jy dit gedoen het was effektief...Veral daai drie...meisies (in die *questionnaire*, die vraag van) met watter een sal jy nie pëlle maak nie en ek het besef ek het *actually*...'n vriendin wat nie in daai stereotipe val nie...As ek nie geluister het na wat 'n ander vriendin wat vir my gese het maar die meisie is oulik [nie]...en net gegaan het op daai stereotipe het ek nooit daai goeie vriendin gemaak nie."

<sup>52</sup> "Ek dink die hele storie idee soos dat jy nie die persoon eers gesien het nie om mense se stories te lees en nie 'n gesig daarby te kan hê nie jy maak baie gou jou eie afleidings...ek dink dit kan jou baie op jou eie stereotipes lig. En ook jy het vir ons daai foto gewys van daai meisies wat gestap het ook en dis nou nie regtig kuns gewees nie maar ek kan *imagine* as jy dit moes geteken het ook dan soos hoe 'n mens net deur na 'n prentjie te kyk jou eie afleidings te kan maak maar ook hoe jy miskien deur 'n kunsprent ook afleidings kan maak en simpatie kan hê met 'n geval."

<sup>53</sup> "Mens dink ook maar oor wat jy doen en so en ek dink in die tyd wat jy probeer dink wat jy moet skets besef jy half in jou kop besef jy...het so vooropgestelde idee van iemand of van so tipe mens."

<sup>54</sup> "Dit was baie lekker gewees. Ek het baie gestres voor die tyd, nie gestres nie, maar ek was soos, *oh my word* ek kan nie teken nie uhm, maar dit was meer soos, bo en behalwe die hele soos kunsprojek, was dit ook soos 'n *reflecting task* en ek dink dis baie keer wat kuns ook soos maar behels."

*talk you can keep chang[ing your ideas], but if you have art you're like okay it's like this then what comes in your mind.*

Student 2A3G said the following in her interview:

*What you did was like a really great activity 'cause like it brought, like it showed me how I stereotyped like about other things and being ignorant about my stereotypical ideas...What you did really broke those stereotypes that I had like about people that come from certain places...So it will be really nice if the same activity would like be implemented in res. I think it would help a lot of people or especially people who think like me or I don't know people who come from the same place as I [do].*

Student 2A5G mentioned:

*I think the storytelling bit for me as someone who studies literature and history...That's beautiful for me, hearing someone's story, because we know all these very surface things about each other...I think definitely when you get to see someone's story then you're like whoa...Through art the cool thing is that when you draw you also get to see your own perceptions like maybe you think like...I'm not judgemental towards that kind of person or whatever but when you begin to draw and you're like, oh this is what I picture them as. Then you see your own stereotypes like within yourself...It definitely like really like gives you a wake-up call...Art and storytelling is such a vital part because ja we all like in res its really easy to just walk past someone because they're not your kind of person um and you could miss out on one of the most beautiful friendships because of you know [a] stereotype that's simply untrue or has very little um fact.*

She added that:

*It's a very social thing like it was not a very formal thing like for marks, which was what art in grade 9 felt like...As much as they say be expressive, you couldn't. Like your expression can be wrong. I think it was really cool with this 'cause you couldn't be wrong, it was just art.*

2D18G expressed why she thinks art is an effective way of exposing stereotypes and creating compassion:

*Yes, because it is héré [points to her face], like you see it very hands on and art is visual and it helps...Anything that is visual lets people understand [things] better...I think it is the easiest to depict stereotypes and it was shocking for me to see how I stereotype so I think it could let you realise very quickly where you as a person can lack [when it comes to] stereotyping.<sup>55</sup>*

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<sup>55</sup> “Ja omdat dit hiér [wys na gesig] is soos jy sien dit baie *hands on* en kuns is visueel en dit help...Enigiets wat visueel is laat mense makliker verstaan...Ek dink dit is die maklikste om stereotipes uit te beeld en dit

Student 2C6G:

*It is fun, it is like a fun way to express yourself in any way that you like, like it does not have to be beautiful, but...just to...put the ideas in your head on paper and storytelling as well, because...it awakens the right emotions kind of inside of you.*<sup>56</sup>

## 5.4 Discussion of the effectiveness of art and storytelling as mediums for learning and investigation (5.2.2)

The data presented in the previous section was centred on how efficient art and storytelling are as mediums for learning and investigation. What follows is a discussion of the above findings, relating them to theoretical perspectives.

A few students commented on how they think art reveals and helps one understand what lies hidden in one's heart and/or mind. This links Greene and Eisner's assertion that art can enhance one's understanding of the world (Greene 1995:382; Eisner 1972:9). Student 2A4G specifically mentioned how the use of art and storytelling in this study helped her to "understand" the stereotype that she had. It further links to Greene's assertion that participatory involvement in art enables one to see and hear more and to gain consciousness about hidden things (1995:379). Reddy's notion that art-learning reveals things that are subtle, can also be linked to this (1998:99). Some students' responses to the study revealed that they had become aware of their own stereotypical tendencies for the first time. Student 2DI18G specifically mentioned how she was shocked at her own tendencies. This could be evidence of the fact that her stereotyping tendencies might have been "hidden" as a "subtle" presence in her life only, but after this art study process, it has been revealed completely. Grady's notion that art can be supportive towards a process where individual self-awareness is increased can also be linked to this (2006:89). Students became more aware of themselves and their own stereotyping tendencies.

A few students also commented on how their senses – visual and tactile – were engaged through this process. According to Lloyd-Zannini, the way by which knowledge is gained is exactly through a combination of the senses (1988:64). Some students commented about how their emotions were engaged in the process of the study. This is linked to Eisner (1972), who wrote on the interconnection of perception, emotion and cognition and on how both one's body and mind are engaged in learning processes. At some point, student 2A4G commented that she thought that

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was vir my skokkend...om te sien hoe stereotiperend ek eintlik is so ek dink dit kan jou baie vinnig laat besef waar jy as mens moet kan *lack* op die *stereotyping*."

<sup>56</sup> "Dit is lekker, dis soos 'n lekker manier om jouself te *express* soos op enige manier wat jy wil, soos dit hoef nie mooi te wees nie, maar...net om...die idees wat in jou kop is op papier te kan sit en *storytelling* ook want...dit wek ook die regte emosies *kind of binne* jou."

“her heart was going to break” when she read student 1K07G’s story. This links with Williams who said that “story...pierces the heart” (2005:74).

The data also revealed that art and storytelling are effective mediums for learning and investigation purposes, as it engages one’s imagination. This links with Nielsen’s assertion that imaginative learning, as in storytelling, can lead to students finding what is hidden, for themselves (2006:253, 254). A few participants in this study mentioned how they placed themselves in the shoes of their fellow students, or that they imagined what their lives would have been like if they had experienced the same circumstances as their fellow student. This links to Ilyenkov’s notion that one’s imagination can reveal both the non-existent (like placing oneself in another person’s shoes) and the existent (imagining someone else’s life) (2007). A specific comment that Student 2L10G made, shows “narrative imagination” as described by Martha Nussbaum at work: she showed how she was imagining herself in the shoes of her fellow resident (2002:289). This also confirms Nussbaum’s assertion that the arts provide a proper platform for “narrative imagination” as it can create understanding towards someone very different to oneself (2002:299). Student 2CE17G made a specific comment that storytelling can be engaged so as to make peace with one’s past, which clearly links to Mitty’s notion asserting the same (2010:60).

Some other reasons why students saw art and storytelling as effective methods in this study, was that art can “convey strong messages” and that art making is a “reflecting task”, which can cause one to come to revelations in one’s own heart or mind. Another student mentioned how one cannot hide one’s true emotions when engaging with art processes. Two students also engaged well with the art process as they saw it as a safe space and that they could fully express themselves without being wrong, at least artistically.

## 5.5 Suggestions from students

Throughout the research, students also made suggestions with regard to how art and storytelling can be used in the context of the Huis ten Bosch residence.

Student 2A4G suggested:

*[Stories of first years could be handed to fellow first years in res], not necessarily just first years, but our stories...if the seniors understood what it was about and the seniors were okay with sharing their stories, then they [the first years] would think that this is the house that you are coming into: you can have compassion for your seniors, your seniors can have compassion for you...but it’s the same with the person next to you, because I think if first years don’t understand that why are they just forced into vulnerability like that it could just cause...I definitely think storytelling is...’cause like then you know, then it’s not your own framework, it’s someone else’s reality that you have compassion for.*

Student 2A5G added:

*I think in Welcoming that [sharing stories with each other] would be helpful...I think to a certain extent through games like crossing the line<sup>57</sup>, like that's sort of hearing a bit of someone's story in a way, but that's also...heavy intense [and] it's more focused on the sad part of someone's story, so I think also...having like maybe a time where you're like: "What makes your culture great?", like maybe having an evening of that and...if you think it's food that makes your culture great, then you do something like that or if it's like the way people are named in your culture like...in isiXhosa culture like the way you get your name is such a unique thing...stuff like that that we don't know about each other of like: "Okay, why is this so important to you?" That would definitely help...in breaking those barriers and stuff.*

Student 2E8G:

*Ja I think we should [share stories with each other] like, well some people don't like opening up that much and I know I'm one of them, but just to like sit down and share a few things, like you don't have to share your life story or like all your sad moments, but ja just some. I think it's important so you can get to know people better, especially because you're living with them.*

Student 2N14G suggested:

*An evening where people can come tell their stories, like...this is who I am...I will enjoy it, because you cannot always get to everyone...and if you did it in the [welcoming period]...you forgot it a long time ago.<sup>58</sup>*

Student 2CE17G

*I thought a bit...it is actually more kind of therapeutic...to just get out...how far they have come up until now and it is also very personal...Many people will find it more therapeutic to tell their stories, where others might want to rather write it, or do art or...any form of expression, but I thought it will be quite good to...give them a chance [to share their stories], whether it is through art or just by telling someone.<sup>59</sup>*

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<sup>57</sup> Crossing the Line is a workshop that is facilitated annually among first years in Huis ten Bosch as part of the welcoming programme. It is a workshop that originated from presentations done by Linda Gonzales and Isoli Femi around 1985 at Stanford University. The workshop is aimed at creating diversity awareness and reflection in within groups. (Fletcher 2002).

<sup>58</sup> "n Aand waar mense hulle stories kan kom vertel of soos...hierdie is wie ek is...Ek sal dit geniet, want jy kan nie altyd by almal uitkom nie...en as jy dit in [verwelkoming] gedoen het...jy het dit al lankal vergeet."

<sup>59</sup> "Ek het bietjie gedink...dis eintlik meer half terapeuties...om net uit te kry...hoe vër hulle nou al gekom het en dis ook baie persoonlik...Baie mense sal dit meer terapeuties vind om te vertel, ander sal dalk dit eerder wil skryf of wil kuns doen of...enige vorm van *expression*, maar ek het gedink dit sal nogal goed wees...[om] vir hulle 'n kans te gee [om hulle stories te deel], of dit nou is deur kuns of deur om iemand te vertel."



Student 2DI28G made the following suggestion:

*Yes, in welcoming especially and then I think here at the end of the year I think an activity like we did should be [done] again, because it does not help if only the first years [know] the first years, you have to [connect] the second years with first years [and] third years who will be in the residence next year. There has to be a relationship...you [will] also be able to increase participation in res when everyone knows about everyone and respects each other's stories.<sup>60</sup>*

Student 2M12G suggested:

*I think a very practical and easy way...like these door posters<sup>61</sup>...are really cool... but like to focus more on who is this person? That there is not only a bunch of photos on their door...I know it's difficult to expect of people to draw a picture of themselves, but that will already be a good one and then to also kind of put a story of themselves with it...just the basics like a background, what you stand for, what you are passionate about, just to stick it on the doors.<sup>62</sup>*

Student 2C6G

*Maybe you can like approach something like this at Controversial Thursdays<sup>63</sup>...where people are involved and then also maybe in section meetings<sup>64</sup> also, because not many people attend Controversial Thursdays, maybe you can do a quick activity in section meetings too.<sup>65</sup>*

## 5.6 Synthesis

This is a summary of the main points from the discussions on stereotyping and the effectiveness of art and storytelling as mediums for learning and investigation.

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<sup>60</sup> “Ja, in verwelkoming veral en dan dink ek hier aan die einde van die jaar dink ek weer moet so aktiwiteit soos wat ons gedoen het [gedoen word], want dit help nie net die eerstejaars [ken] die eerstejaars nie, jy moet tweedejaars met eerstejaars [en] derdejaars wat weer volgende jaar in die koshuis gaan wees [verbind]. Daar moet 'n *relationship* wees...jy [sal] ook deelname in 'n koshuis kan verhoog wanneer almal weet van almal en almal respekteer ook mekaar se stories.”

<sup>61</sup> Huis ten Bosch ladies' residence has a tradition where each resident (living in a single room) or roommate pair (double rooms) has to create their own poster to be displayed on their room door with basic information like their name, surname, contact details and student number – practically to help other residents find their way around res.

<sup>62</sup> “Ek dink 'n baie praktiese maklike manier...is soos hierdie deurposters...dis regtig *cool*...,maar soos half om soos meer op daai ding te kry van wie is hierdie persoon? Dat daar nou nie net klomp foto's op is nie...Ek weet dis moeilik om van mense te verwag om 'n prent van hulleself te teken, maar dis al klaar 'n goeie ene en dan ook half 'n storie van hulleself daarby te sit...net die basiese soos 'n agtergrond, waarvoor jy staan, waarvoor jy passievol is, net op die deure plak.”

<sup>63</sup> Controversial Thursdays is an initiative in Huis ten Bosch residence, where every second Thursday a discussion or workshop is facilitated on a controversial topic like feminism, #FeesMustFall or the pads versus condoms debate.

<sup>64</sup> Section meetings happen every second week in Huis ten Bosch and comprises of a time where all the residents of each individual section gather and discuss administrative points.

<sup>65</sup> “*Maybe* kan mens soos by *Controversial Thursdays* so iets benader...waar mense betrokke is en dan ook *maybe* in *section meetings* ook omdat nie baie mense *Controversial Thursdays* toe gaan nie dalk kan mens in *section meetings* dalk ook 'n vinnige aktiwiteit [doen].”

The findings of this study revealed some of the stereotypes that are most prevalent in the context of Huis ten Bosch ladies' residence at the moment. Socioeconomic stereotypes, relating to the academic courses that students follow and their living circumstances at home were revealed. Some socioeconomic and racial stereotypes were linked, but many were also linked to where students came from. It was revealed that some students have stereotypes that Capetonians are richer than citizens of Johannesburg, that white students are rich, black students are poor, students from countries in Africa or townships are all black and that you need to be white to hold a leadership position in Huis ten Bosch residence. It came to the fore that racism is still perpetuated in this context where students perceive that white students are privileged when it comes to leadership positions and economic status in the residence.

Causes for stereotypes in this context were revealed as generational causes (referring to Jansen's "knowledge in the blood"); difference in contact between individuals and in-groups and individuals and out-groups; and the filling of information gaps about people so as to categorise them.

Students were challenged to review some of their personal thinking with regard to stereotyping practice; new knowledge about fellow residents were gained and some relationships improved because of this; compassion for fellow students were created; and a sense of the negative influence that stereotypes can have on one's view of fellow students was created among most participants.

What the study revealed about the state of relationships among women living together and the context in which the students find themselves, was that they, to a great extent, relate to each other on the basis of academics, but that it is possible to improve relationships when students get to know each other, where stereotypes are broken down and compassion is created. Similarities between students on the basis of values by which they live or their circumstances, in spite of cultural difference, astounded students and led to students learning to value diversity.

With regard to CRT, what this study revealed about how the Huis ten Bosch residence still upholds racism institutionally, is largely based on the perception of leadership positions in the residence. It is perceived that one has to be white to be part of the House Committee.

Art and storytelling were revealed to be efficient mediums for learning and investigation in this study. The findings revealed that the stories of fellow residents enabled some participants to gain understanding and to have respect and compassion towards those with whom they live. The use of these mediums created understanding within students for the stereotypes found in their hearts and minds. These mediums also revealed what had become hidden and what was considered "subtle" with regard to stereotyping practice. Students became more self-aware of their stereotyping tendencies, as art and storytelling engaged their imaginations, their senses and their emotions. It



was also revealed that the use of art where they were free to express themselves was specifically seen by some students as a safe space for expression and negotiation of emotions and perceptions. This links to Wesley's assertion that art can shape special and sacred learning spaces which can be influential in emotional growth as it creates different ways of knowing and learning (2007:13). It also links with Gibbon's notion that art can be used as a "boundary object" through which real and hidden emotions can be negotiated through expression (2005:8).

Because of the effectiveness of using art and storytelling as mediums, participants had many suggestions about how similar methods could be implemented in the Huis ten Bosch residence. Students specifically suggested that a similar study could be conducted in residence contexts during the university's welcoming period. They emphasised the importance of sharing stories throughout the year or having a story sharing platform at the beginning of the year and then again at the end and that it should not only be first-year residents who benefit from such an activity, but the whole house. Students suggested that existing platforms in Huis ten Bosch could be used to implement storytelling specifically. Platforms that were suggested were door posters<sup>66</sup>, Controversial Thursdays<sup>67</sup> and section meetings<sup>68</sup>. Students suggested social and informative "culture evenings", creating a safe space where students can share their stories or share the things that make their culture what it is.

Another suggestion would be using role-play or theatre in acting out stories. Imagination can also play an important role here, helping residents to imagine themselves in the shoes of their fellow students. The next chapter comprises a discussion of the conclusions and implications of this study.

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<sup>66</sup> See footnote 61.

<sup>67</sup> See footnote 63.

<sup>68</sup> See footnote 64.

## Chapter 6: Conclusion and Implications

### 6.1 Introduction

The research topic was chosen with the aim of making a contribution towards critical compassionate citizenship in the context of university residences. It was also chosen as the issues of diversity and valuing diversity are current and relevant on university campuses in South Africa. The study focused on the experiences and views of students living in the Huis ten Bosch ladies' residence concerning stereotypes and compassion in this context. The study aimed to use art and storytelling to expose stereotypes and create compassion, in order to improve relationships among students living together in Huis ten Bosch and to create a basis for compassionate citizenship in South Africa. The focus was on the following research question: To what extent does engaging with a fellow student's life story, through the art of drawing, influence one's view of one's fellow student? Data were gathered through a case study conducted with residents of Huis ten Bosch and inductive data analysis was used to negotiate the findings of this study. Participants were asked to read the life story of an unidentified fellow resident. After reading this, they were to draw a portrait of the fellow student on the basis of perceptions from the story and then were shown a photograph of the storyteller. Students reflected on and responded to this process through diary entries and interviews. The study was limited to the context of the Huis ten Bosch ladies' residence on Stellenbosch University campus. This boundary was chosen so as to conduct a focused case study in an environment in which such a study had not been conducted before and because I, as the researcher, was familiar with the residence and its structures.

### 6.2 Conclusions Drawn from the Findings and Implications

The following sub-sections comprise of factual and interpretive and conceptual conclusions and implications derived from the study.

#### 6.2.1 Factual and interpretive conclusions and implications

The data gathered through the case study by means of questionnaires, research sessions, portrait drawings, diary entries and interviews resulted in findings from which the conclusions that follow were drawn.

The racial stereotypes that were revealed are prominent because of South Africa's segregated apartheid past. Other than racial stereotypes, the study also revealed various other types of stereotyping that may be harmful to people and interpersonal relationships.

The notion that one learns more from people who are different from us, compared to what we learn from those who are very similar – which is why the University of Stellenbosch also works towards

increasing diversity in residences on campus – came to the fore in this study. Students were amazed by the similarities in the values that students who are culturally different from them, live by, as well as the similar hardships that they have experienced. The university also wants to increase diversity in residences to prepare students for national and global citizenship. Johnson and Morris write that value-driven citizenship does exactly this: it prepares students for diversity in a national and international context (2010:77, 78).

It was found that perpetuation, however small or big, of the scarring indoctrination of the minds, spirits and emotions of colonial peoples remains (Wane 2006:87). Colonial education was mainly used to indoctrinate colonial peoples and to normalise Western education (Wane 2006:88). This was deduced from a student mentioning her belief that residence leadership in the context of Huis ten Bosch was only possible for white residents and that it was “only meant for white people” to have cars while they were students. To build on the university’s vision of inclusivity through a welcoming culture, it thus is important to decolonise spaces so that students from all walks of life and all backgrounds and cultures can feel recognised, accepted and welcome.

Yusef Waghid reasons that a precondition for true transformation through education involves creating a sense of compassion among students for the hardship and suffering of others (2004:525). The findings of this study showed that compassion towards their fellow residents was created within students, by reading their life stories. The study more specifically showed that compassion can be created among students through shared relatable information with regard to suffering and hardship. The study also revealed that students’ perceptions and stereotyping of fellow residents whose identities may have been viewed as competing were changed in the course of the research process. Relationships between residents could thus be improved by using the tools of storytelling and drawing.

Wesley writes that art participation can be considered a way in which diversity can become valued and known (2007:13). This study revealed that participation in art helped students be open to the value of diversity and to become more aware of the diversity in Huis ten Bosch. This study revealed art and storytelling to be effective methods for learning and investigation, for a number of reasons. Drawing, specifically, was revealed to bring students to a realisation of what they are truly thinking in their minds and feeling in their hearts. Art and storytelling also proved to be effective mediums for learning and investigation as it engaged students’ emotions, imaginations and their senses.

Leading up from the data that revealed specific stereotypes prevalent in Huis ten Bosch towards how participants’ views were changed and challenged to believe differently, the implication would be that it is necessary to create some form of story sharing platform that will engage residents’

senses, their emotions and their imaginations in Huis ten Bosch. Cox asserts that, while it might be challenging, it is necessary for diverse organisations to instil valuing of difference among its members in a neutral or positive way, thereby to refrain from judging those differences to be undesirable or inferior (1993:91). An implication for Huis ten Bosch can be that platforms where residents are able to acknowledge and value their differences might need to be created. This will imply the use of trained facilitators who are able to manage the emotions of participants and place the focus on breaking down hierarchies that exist between rich and poor and black and white, and so forth. A safe space possibly also has to be created where residents can express their stereotypical thoughts and tendencies, to facilitate reflection on what they do unconsciously. The residence motto *Esto Ipsa – Be Yourself* already provides an appropriate platform to do this. Residents are already encouraged to be themselves and creating more platforms where diversity can be valued, can thus create even more freedom for them to do just that.

This study also revealed that the extent of the influence that storytelling and drawing can have on views of residents is a matter of very personal thinking and cannot be generalised from one student to another. The findings of this study can also not be generalised to other campus residences as this was a specific case study within the boundaries of the Huis ten Bosch ladies' residence on Stellenbosch campus.

### 6.2.2 Conceptual conclusions and implications

In the context of South Africa, this study might make a contribution as evidence of the perpetuation of stereotyping practice and racial issues that are the result of colonial and apartheid discourse in institutions like university residences, in spite of policy changes and structural reforms. However, this study can also provide cues to suggest specific issues that need to be addressed and ways by means of which stereotyping and racial issues could be engaged with in South Africa.

For residences, interventions such as described in this study might be a step in the right direction towards the university's vision of "inclusivity". It might mean that diversity will be valued more in the future and that positive attitudes towards those who are different from them will be cultivated in citizens in university residences.

Concerning what art can contribute to social problems like stereotyping and diversity-related issues in South Africa, it may be that it could play a greater role in workshops or interventions designed to negotiate such issues. As art and storytelling have been shown to be efficient methods for learning and investigation because it engages one's imagination, senses and emotions, it can be implemented as a "boundary object" for people to deal with deeper emotions and real life issues in South Africa.

It is of great importance in South Africa today, especially with current student protest, to address stereotypes to work against the growing division between poor and rich and white and black that protests like these could perpetuate.

### **6.3 Further Research and Critique of the Research**

This study could be adapted and conducted at other residences on Stellenbosch campus and at other campuses in South Africa. A similar study could be undertaken in residences annually and measuring the results over a period of years could perhaps be used to analyse the success or failure of university policies promoting inclusion, equality and compassionate citizenship.

It is important to create a safe space in Huis ten Bosch residence, specifically, where students can openly and honestly talk about their feelings. This research only touched on the real issues that exist in the residence. It can be explored how existing platforms like house meetings and Controversial Thursdays can be structured and facilitated in ways to create this safe space.

The main critique that I have of this study is that the diversity ratio of participants was not wide enough in my opinion and perhaps not representative enough of Huis ten Bosch residence as a whole. This study might also have had different or better results, were it conducted over a longer period of time.

### **6.4 Concluding Remarks**

It seems that transformation towards equality is needed all over South Africa. If creating compassion, as Waghid suggests, is a precondition for real transformation through education, South Africans and our institutions need to start implementing ways of doing this. Art and storytelling may provide a solution to what our country's universities need at the moment – a neutral “boundary object” through which deep emotions can be engaged and worked through and a means to create compassion and appreciation of diversity.

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## Appendices

### Appendix 1: Portraits



Portrait of Student 1TB1G by Student 2CE17G



Portrait of Student 1AM11G by Student 2N14G



Portrait of Student 1KO7G by Student 2A4G



Portrait of Student 1MK8G G by Student 2M11G



Portrait of Student 1EJ5G by Student 2C6G



Portrait of Student 1NJ4G by Student 2E8G



Portrait of Student 1LP13G by Student 2A5G



Portrait of Student 1AN15G by Student 2A3G





Portrait of Student 1KL9G by Student 2M12G



Portrait of Student 1KO7G by Student 2L10G



Portrait of Student 1ED2G by Student 2DI18G

## Appendix 2: Questionnaire Drawings

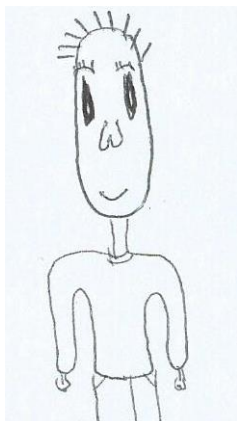
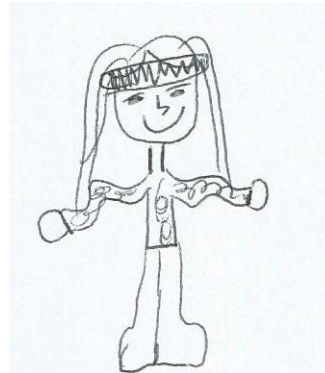
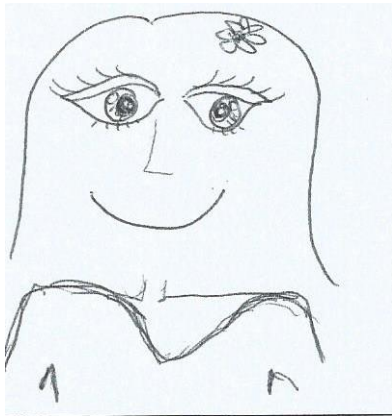
### **Art Student Stereotypes**

CHARACTER ASSUMPTIONS	VISUAL ASSUMPTIONS
Creative	Glasses
Spontaneous	Good dress style
Fun	Beautiful picture
Loud	Punky
Dreamer	Stylish
Hard worker	Bohemian
Crazy	Colourful
Intimidating	Pretty
Outspoken	Curly hair
Passionate	Full of paint
In their own world	
Free spirited	
Smart	
Quiet	
Social	
Enjoys to observe	
Expressive	
Critical	
Good ideas	
Sees the beauty in small things	
Analytical	
Happy	
Weird	
Laid-back	
Quirky	
Controversial	
Liberal	
Balanced emotions and thoughts	
Weird sleeping patterns	

One participant commented:

*"I cannot think of a stereotype [of an art student], because I know many [art students] who look very normal."*

Art students as represented by research participants:

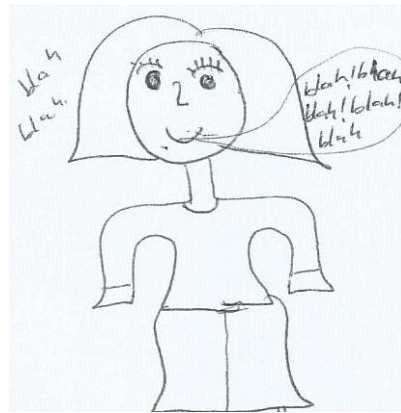
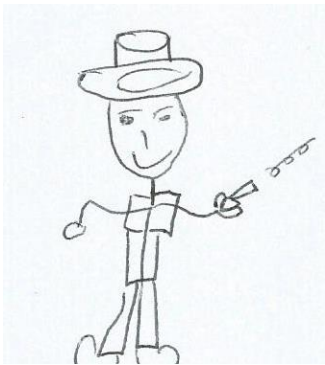


**BA Student Stereotypes**

CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Individualistic	Well dressed
Philosophical	Long hair
Lazy/does not work as hard	Funny clothing
Emotionally unstable	Short clothing
Eccentric	Never has class/ has a lot of free time
Judgemental/ judgemental specifically towards other people's language (specifically English)	Always watching series
Are not serious about what she wants out of life	Crazy hairstyles
Not sporty	Pretty
Most relaxed people on campus/ chilled/ zero anxiety	Healthy
Funny	Parties a lot
Tries to prove something to the world by being weird/ very weird and inappropriate	Always dressed up for class
Wants to be unique	Always sleeping
Seeking own identity	Literate
Different from ordinary	Colourful
Confused	Promiscuous clothing
Out-the-box thinker/ creative/ arty/artistic	Wears pyjamas to class
Friendly	Skinny or obese
Crazy	Wears different kind of clothing
Loud/ always talking	Crazy make-up
Self accepting	
Smoker	
Passionate	
Laid back	
Controversial	
Trying to prove themselves	
Overly stressed	



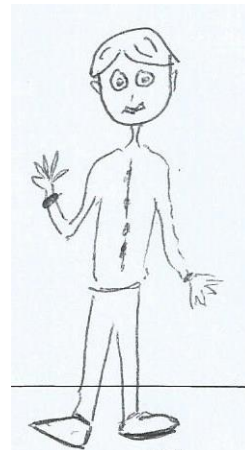
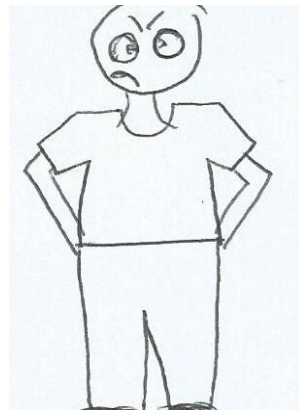
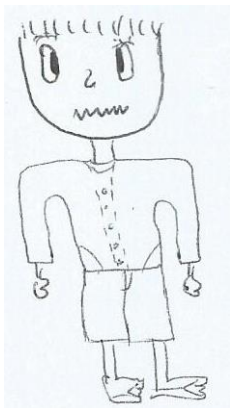
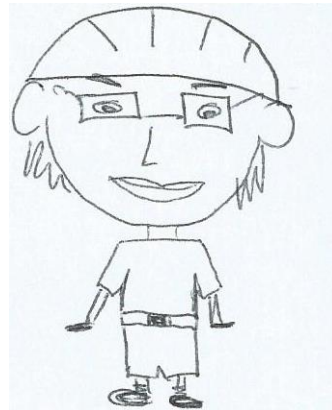
BA students as represented by research participants:



**Engineering Student Stereotypes**

CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Complaining/ forever complaining about workload	Bearded
Prejudiced	Wears glasses
Nerdy	Always studying
Smart/super smart/ clever/academic	Left brain orientated
Arrogant/ thinks he knows everything	Hair always neatly made up
Likes math and working with their hands and design	Never around
Cares about time	Neat
Don't really care about themselves	Precise type of lifestyle
Confused	Repeats some outfits
Resourceful	Always wears cat boots
Egotistical	Wears whatever is available
Not very social	
Judgemental	
Always busy	
Imaginative	
Logical	
Enjoys fixing things	
Male	
Shy/ quiet character	
Hardworking	
Dull	
Dry sense of humour	
Coolish	
Stressed	
Prideful about how much time they spend working	
Emotionally and relationally awkward	

Engineering students as represented by research participants:





**House Committee Stereotypes**

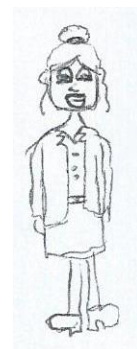
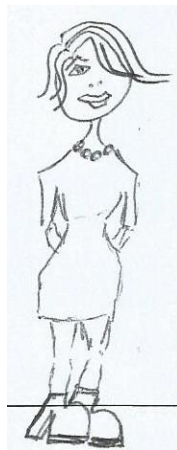
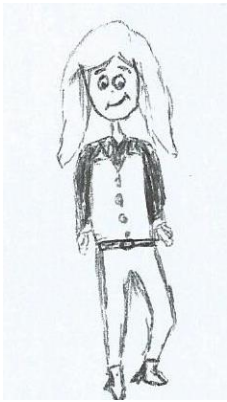
CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Affirmative	Responsible looking
Friendly	Well kept and neat appearance
Semi-oppit	Looking pretty always
Party-planners	In shape
Professional	Make-up
Academically successful/ clever	Blazer wearing look
Leader	Belle of the Ball
People-person/ likes people/ social	Strong opinion
Never really study	A lot of residence pride
Busy/ everywhere	Wants a good CV
Visionary	Fits into the idea of diversity
Political	Focused on things and politics, but neglects relationship building
Confident	Moves quickly
Grumpy	
Not very approachable	
Serious	
Strict	
Loud	
Approachable	
Likes calling people to unnecessary meetings	
Hardworking	
Respectful	
Popular	
Good public speakers/ good speaker	
Very active in res	
Focussed	
Well organized	
Has good ideas	
Loves to be involved with the res	
Has "gees"/ Fun & game	
Quick to think on their feet	
Balanced	

One student commented:

*"Our HK is encouraged to individually be themselves: the best thing they can be, so they have eliminated the stereotype."*

Another student commented that the HK members of Huis ten Bosch are not stereotypical.

House Committee Members as represented by research participants:

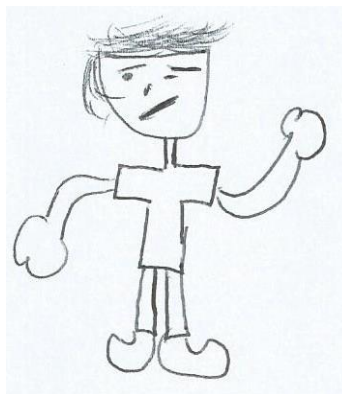
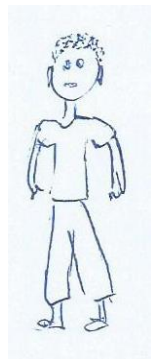
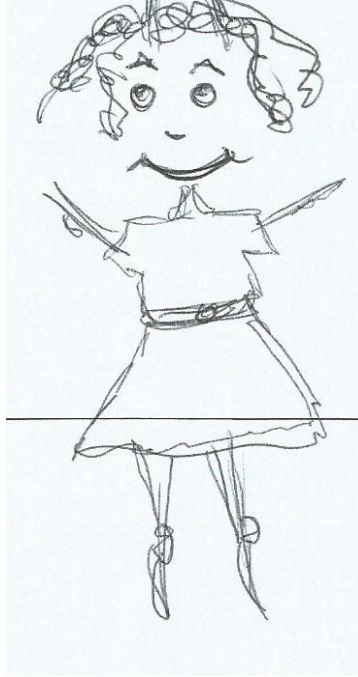


**Stereotypes of Students from African Countries**

CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Friendly	Black/ Dark skin/ a lot of melanin/ Dark skinned/ Super dark skinned/ Dark in complexion
Intelligent/ clever/ academics are important/ smart/ excels academically	Colourful clothing and patterns
Happy	Look very serious & scary
Hard working/ work hard at times	Looks angry
Shy	Always wearing flops and skirts throughout all season
Fighter	Big nose
Driven	Have weird braids on their head
Inquisitive	Normal clothing
Community focussed	Strong facial features
Approachable	Kinky hair
Nice	Beautiful
Focused	Traditional
Listens	Thinks differently from us
Cultured	Sings
Values society and its impact	Dances
Want to study to impact their home	Poor
Knowledgeable	Speaks another language/ sharp accent/ Has an accent
Quirky	Loves outdoors
Lazy	Doesn't see family very often
Seasonally passionate	Busy
Loud	Entitled

One student commented that there are actually different types of students from African countries.

Students from countries in Africa as represented by research participants:



**International Student Stereotypes**

CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Clever/ smart	Different ethnicity/ from different culture
Social	Looks a bit red from the African sun
Driven	Their clothing is usually either too hot or too cold
Brave and bold/ outgoing/ out there/ overly excited/confident	Maybe a tattoo
Adventurous	Weird make-up
Confused	Loves outdoors/ nature lover
Focused	Alone
Perplexed	Out of place
Observing	Interesting
Weird	Always fun to be with
Inquisitive/ enquiring	Loves adventures
Respectful	Believes we have lions in our streets
Artsy	Looking for exotic experience
Sweet	
Shy	
Controversial	
Explicit	

One student commented:

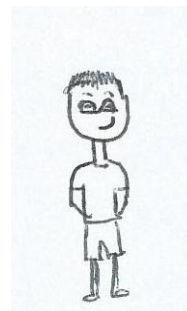
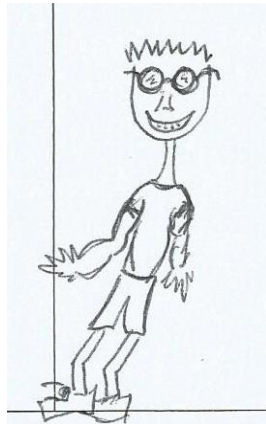
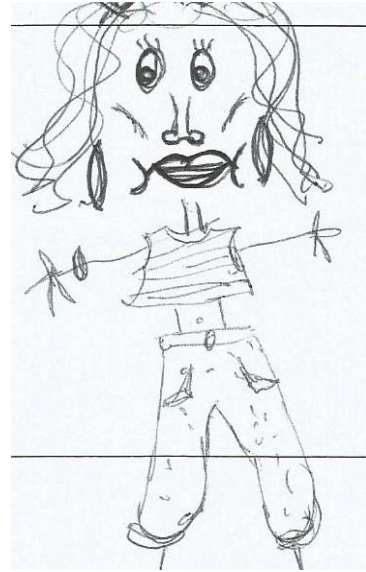
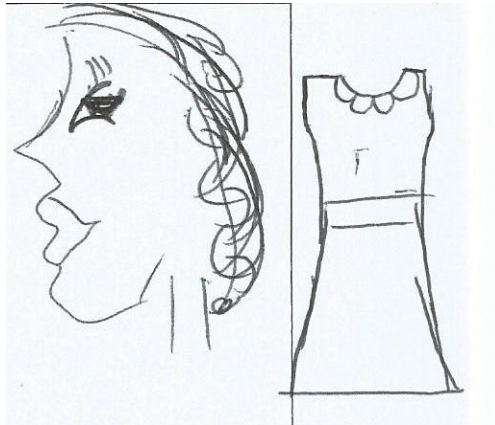
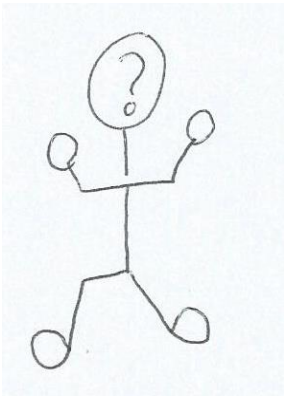
*"I don't know enough students to really note what international students are like."*

Another student commented:

*"I know many different stereotypes."*



International students as represented by research participants:



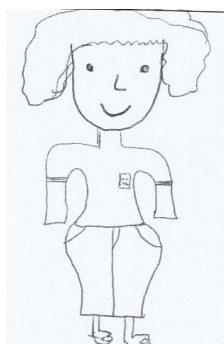
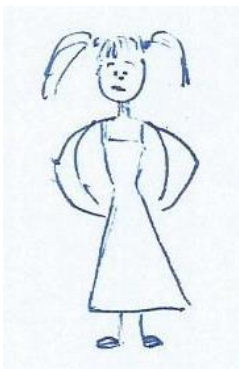
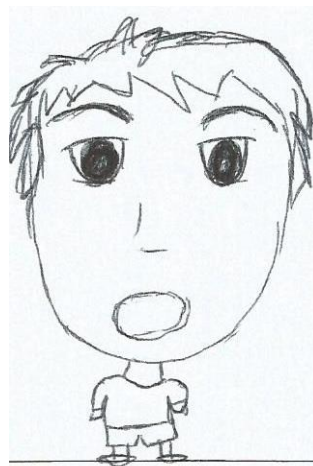
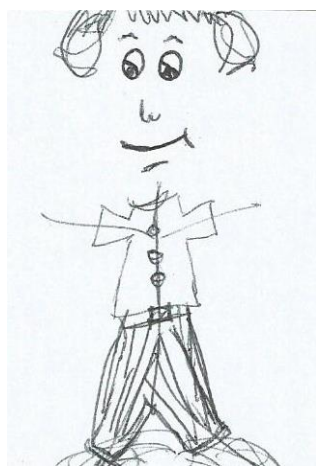
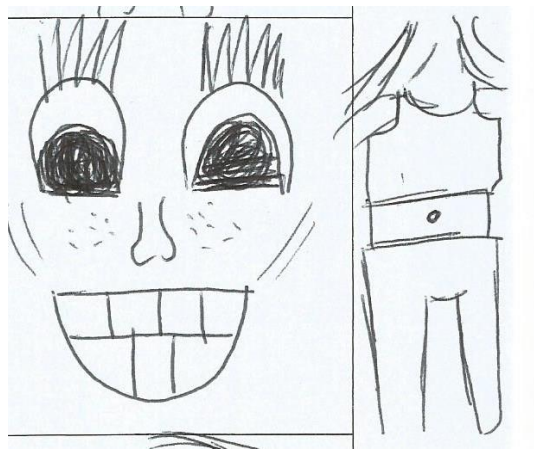
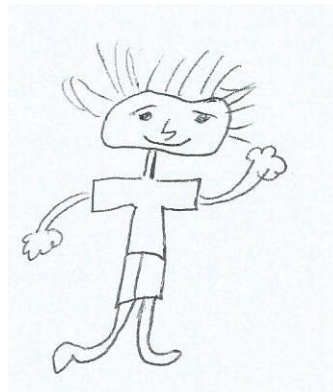
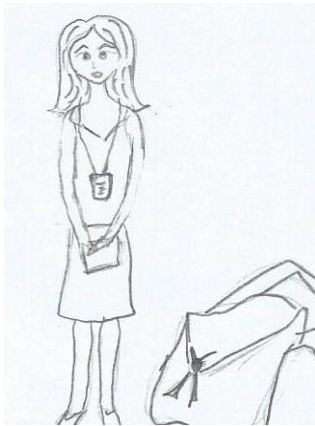
**First-Year Student Stereotypes**

CHARACTER ASSUMPTIONS	VISUAL AND OTHER ASSUMPTIONS
Academic	Hair always done nicely
Either loud or quiet	Dressed up
Eager-excited/ enthusiastic/ always excited	Fuller body
Sporty	Curious about new things
Shy	Drinks a lot
Indecisive	Trying to find new comfort zones
Way too liberal	Excited to explore
Not fully confident/ not confident	Background figures
Confused	Babies on campus
Passive	Lost/ always lost/ a bit lost
Very open	Finding oneself in life
Ignorant	Thinks they should attend every class
Anxious/ nervous/ insecure/scared	Always complaining
Intimidated	
Eager to please/ over-eager/ eager to do everything	
Cool	
Awkward	
Unsure	
Inexperienced	
Free spirited	
Full of hope	
Naive	
Sweet	
Chatty	

One student commented: *"I know many different types."*



First-Year students as represented by research participants:



### Appendix 3: Participant Coding

Student Codes: Group 2, Main participants

STUDENT	CODE
Student 1	2E8G
Student 2	2C6G
Student 3	2DI18G
Student 4	2N14G
Student 5	2M12G
Student 6	2M11G
Student 7	2L10G
Student 8	2A5G
Student 9	2A4G
Student 10	2A3G
Student 11	2CE17G
<b>STUDENTS WHO ONLY COMPLETED QUESTIONNAIRES</b>	
Student 12	2E9G
Student 13	2AV16G
Student 14	2IP15G
Student 15	2C7G

Student Codes: Group 1, Storytellers

STUDENT	CODE
Student 1	1EJ5G
Student 2	1ED2G
Student 3	1AM11G
Student 4	1KL9G
Student 5	1MK8G
Student 6	1LP13G
Student 7	1KO7G
Student 8	1AN15G
Student 9	1TB1G
Student 10	1NJ4G

## Group 2 Diversity Profiles

STUDENT CODE	NATIONALITY	ETHNICITY	HOME LANGUAGE	FIRST-GENERATION STUDENT	ECONOMIC CLASS (BURSARY/ LOAN STUDENTS)
2E8G	South African	White	English	Second	Loan
2C6G	South African	White	Afrikaans	Yes	None
2DI18G	South African	Caucasian	Afrikaans	No	None
2N14G	South African	White	Afrikaans	No	Merit Bursary
2M12G	South African	White	Afrikaans	No	Yes
2M11G	South African	White	Afrikaans	Yes	Yes
2L10G	South African	White	Afrikaans	No	Yes
2A5G	South African	Xhosa	Xhosa	No	Yes
2A4G	South African	White	English	No	None
2A3G	South African	African	Setswana	Yes	Yes
2CE17G	South African	Afrikaans	Afrikaans	No	None
<b>STUDENTS WHO ONLY COMPLETED QUESTIONNAIRES</b>					
2E9G	South African	White	Afrikaans		
2AV16G	South African	White	English	No	
2IP15G	South African	Black			
2C7G	South African	White			

## Group 1 Diversity Profiles

STUDENT CODE	NATIONALITY	ETHNICITY	HOME LANGUAGE	FIRST-GENERATION STUDENT	ECONOMIC CLASS (BURSARY/ LOAN STUDENTS)
1EJ5G	South African	White	Afrikaans	No	Loan
1ED2G	South African	South African	Afrikaans	Second	None
1AM11G	South African	Indian	English	No	Yes
1KL9G	South African	White	Afrikaans	No	Yes
1MK8G	South African	White	Afrikaans	No	No
1LP13G	South African	White	Afrikaans	Yes	No
1KO7G	South African	Tswana	Setswana (mix)	Yes	Yes
1AN15G	South African/Hungarian	White	English	No	No
1TB1G	South African	African	isiZulu	No	Yes
1NJ4G	South African	White	Afrikaans	No	No

## Student pairings between group 1 and 2

Student group 1	Student group 2
1ED2G	2DI18G
1EJ5G	2C6G
1AM11G	2N14G
1KL9G	2M12G
1MK8G	2M11G
1KO7G	2L10G
1LP13G	2A5G
1KO7G	2A4G
1AN15G	2A3G
1TB1G	1CE17G
1NJ4G	2E8G

## Appendix 4: Questionnaire


### Questionnaire: Group 2, Session 1

Please look at the following image of students:



1. What are your immediate thoughts about these students (think about: home town, academic course, academic year, hobbies, likes/dislikes)?
  
  
  
  
  
  
  
  
  
  
2. Why do you think these things about them? Link specific things about their appearance to your thoughts as stated above AND/OR link your thoughts towards them to experiences with students who have this outward appearance to justify your thoughts.
  
  
  
  
  
  
  
  
  
  
3. Would you approach one of them in class and why/why not?
  
  
  
  
  
  
  
  
  
  
4. Would you approach one of them in res (if they lived in your residence) and why/why not?

Complete the following table:

Student Description	Stereotypical Idea	Quick Drawing (full body)
<b>Example: Medicine Student</b>	<b>Super clever, hard working, beautiful, successful, healthy, wears glasses</b>	
HC/HK (House Committee Member)		
First-Year Student		
International Student		

BA Student		
Engineering Student		
Visual Art Student		
Student from a country in Africa		



## Appendix 5: Consent Form



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jou kennisvennoot • your knowledge partner

### STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

---

**Research Topic:** Compassionate Citizenship through storytelling – an analysis of stereotypical views among ladies' residence students in Huis ten Bosch on Stellenbosch Campus.

You are invited to participate in a research study conducted by Chantel Turner (BA Visual Arts: Fine Art) from the Department of Visual Arts at Stellenbosch University. The results of this study will be used in her dissertation for the completion of a Master's Degree in Visual Art (Art Education). You were selected as a possible participant in this study because you are a resident of Huis ten Bosch ladies' residence.

#### 1. PURPOSE OF THE STUDY

The purpose of this study is to assess problems and solutions around stereotyping in ladies' residences and to contribute to Stellenbosch University's vision towards transformation and a welcoming culture. The aim of this research is to use art as a medium to investigate and break down stereotypes and improve relationships between students living together in ladies' residences. It aims to create compassion amongst students living together in the same residence and it also aims to create a basis, among participants, for compassionate citizenship in South Africa. Furthermore, it aims to create awareness and reflection among students surrounding their stereotypical thoughts and actions.

#### 2. PROCEDURES

If you volunteer to participate in this study, it will work as follows. You can choose to either be part of "group 1" or "group 2". These entail the following:

##### Group 1

You will be interviewed and asked to share your life story with the researcher (Chantel Turner, BA Visual Art: Fine Art) including these details: place of birth, two childhood memories/events, family structure, two family traditions, two significant life events, two values you live by and two future goals and/or dreams. You may also add other details you would like to share. The story should be about 5 minutes long. Your story will be recorded on the researcher's cell phone. No names will be shared on the recording. You will also be photographed. Your story and photograph will then be shared with one other participant in group 2. The person with whom your story and photograph will be shared, will make a drawing of you and will write down possible stereotypical ideas that they have towards you (whilst not knowing who you are yet). After your photo is shared with them, they will write down how their views might have/might not have changed. Only the researcher will have access to this information.

##### Group 2

If you volunteer to be part of group two, you need to attend three sessions, each of 1 hour's duration, where you will need to do the following:

#### Session 1 :

- Listen to an introduction of the research and an overview of the sessions to follow
- Complete an exercise where you have to write down your preconceived ideas/stereotypical ideas about an image of a student (you will be shown an image of a student you most probably do not know)
- Complete an exercise where you are given some information about unidentified students (titled "house committee member", "from a farm", "mentor", "BA student", "ActSci student" and so forth) and you have to write down your stereotypical thoughts about those students and make a small sketch of how you imagine this person to look
- Complete an art technique exercise

#### Session 2:

- Listen to a recording of an unidentified student's life story
- Complete an art technique exercise
- Draw what you think the person whose story you heard looks like
- Reflect by means of a diary entry on your stereotypical ideas concerning the student whose story you heard

#### Session 3:

- Complete an art technique exercise
- Look at the photograph of the student whose story you heard.
- Be interviewed about how your ideas have changed, now that you have seen a photograph of your fellow student

By agreeing to participate in this study you may also be contacted by the researcher for additional time beyond the set sessions as explained above for short interviews concerning your experience of the study.

### **3. POTENTIAL RISKS AND DISCOMFORTS**

You might experience discomfort possibly when realising your own stereotyping tendencies or that of others. If it should occur that you experience great discomfort, you are welcome to terminate your participation in the research. If needed, a relevant person at Stellenbosch University's CSCD (Centre for Student Counseling and Development) will be contacted for assistance in your case.

There are no foreseeable significant physical or psychological risks to participation that might lead to the researcher's termination of the study.

### **4. POTENTIAL BENEFITS TO PARTICIPANTS AND/OR TO SOCIETY**

You might benefit from this research by learning art techniques that you may not be familiar with. You might also benefit in possibly getting to know yourself and your possible stereotyping tendencies. A further benefit might be getting to know fellow Huis ten Bosch residents better and developing compassion towards them.

This research might benefit Huis ten Bosch in the implementation of their house value "compassion". This research might also benefit other ladies' residences on Stellenbosch campus in helping leaders to understand the possible issues and solutions surrounding stereotypes in ladies' residences.

### **5. PAYMENT FOR PARTICIPATION**

No payment will be handed out for participation in this research.

### **6. CONFIDENTIALITY**

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be

maintained by means of a coding system when referring to you in the written dissertation where the results of the research will be published. Thus, your name will not be used anywhere in the dissertation.

A letter and number code will be used to identify you in the dissertation. All data collected in this study will be kept in the researcher's room, locked with a code lock that only the researcher has access to. The data will further be kept on the researcher's laptop, locked with a password that only the researcher knows. Only the researcher will have access to the data.

If you are a participant from group 1, you are allowed to listen to the recording of your life story and you may edit or delete the whole recording/parts thereof, if you wish to do so. Only the researcher will have access to the recording/s, and will only share it with one participant in group 2 (without revealing your name). The recordings will be stored on the researcher's phone, which is secured by a lock code that only the researcher knows. The recordings will be deleted on 31 October 2016, the final date for handing in the dissertation.

The results of the study will be published in the dissertation that the researcher is writing for the completion of her Master's degree in Visual Art (Art Education). Participants will be referred to in the dissertation by means of the coding system mentioned above. Photographs of participants/participants' work as part of the study will only be used in the dissertation with their permission.

All participants will be given information sheets and asked to read and sign consent forms. All participants will also sign a form to commit to keeping the information of their fellow student (whose story they will be hearing and whose photo they will be seeing) private.

## **7. PARTICIPATION AND WITHDRAWAL**

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so. You will be withdrawn from the study by the researcher if you disregard the privacy of fellow participants or create great discomfort for fellow participants.

## **8. IDENTIFICATION OF INVESTIGATORS**

If you have any questions or concerns about the research, please feel free to contact

Researcher:  
Chantel Turner  
082 352 0252  
17088976@sun.ac.za

Supervisor:  
Prof Elmarie Costandius  
021 8083052/3 or 082 510 9790  
elmarie@sun.ac.za

## **9. RIGHTS OF RESEARCH SUBJECTS**

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms. Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

**SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE**

The information above was described to me by Chantel Turner (BA Visual Art: Fine Art) in [Afrikaans/English] and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

I hereby consent voluntarily to participate in this study. I have been given a copy of this form.

\_\_\_\_\_  
**Name of Participant**

\_\_\_\_\_  
**Signature of Participant**

\_\_\_\_\_  
**Date**

**SIGNATURE OF INVESTIGATOR**

I declare that I explained the information given in this document to \_\_\_\_\_ [*name of the participant*]. She was encouraged and given ample time to ask me any questions. This conversation was conducted in [*Afrikaans/English*] and no translator was used.

\_\_\_\_\_  
**Signature of Investigator**

\_\_\_\_\_  
**Date**

## Appendix 6: Proof of Editing

### HESTER HONEY

LANGUAGE CONSULTANT  
91 BRANDWACHT STREET, STELLENBOSCH 7600  
TELEPHONE / FAX 021 886 4541  
E-mail: hestermh@netactive.co.za

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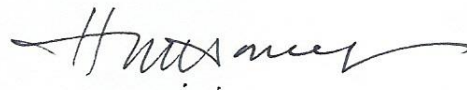
This is to confirm that I have edited the MVA thesis titled

Compassionate Citizenship through storytelling – an analysis of stereotypical views among  
students in the Huis ten Bosch ladies' residence on Stellenbosch Campus

by

Chantel J. Turner

and have made suggestions pertaining to language use to be implemented by her.



H M Honey

(31/10/2016)